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ABSTRACT

Four units in a junior high school language arts program--literature, rhetoric, language, and reading--are presented in this curriculum guide. The introduction argues that a viable language arts program should be relevant to the immediate needs of the students, should emphasize self-discovery, and should attempt to unify the content and process of learning so that students not only learn linguistic skills but also become more sensitive people. Each section of the guide begins with a position paper outlining the goals of that particular discipline and then presents a teaching or resource unit to accomplish these goals. The literature section offers a teaching unit in popular music as literature and a unit in the novel, "The Old Man and the Sea." The rhetoric section has a resource unit on writing a visual description of a person. The language section includes a resource unit on the varieties of English and an appendix entitled "A Mature Attitude toward Usage." The reading section presents a resource unit on vocabulary. The final section of the guide lists recommended textbooks and print and nonprint materials. (Author/DI)

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C A T A L Y S T S :

A General Eclectic Handbook

by
The Junior High Language Arts Workshop
Summer, 1969

Issued by School District 4J, Lane County
Education Center, 200 North Monroe, Eugene, Oregon
(Millard Z. Pond, Superintendent)

A Publication of the Instruction Department

CS 200 344

JUNIOR HIGH LANGUAGE ARTS WORKSHOP

Summer, 1969

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GOALS, FINDINGS, AND RECOMMENDATIONS OF WORKSHOP

The purposes of our workshop, as defined by the steering committee and seen by the workshop members were: (1) To develop usuable guidelines for both veteran and new teachers; (2) To evaluate and recommend current language materials, after meeting with publishers' representatives; (3) To extend the ground work that had gone before, through the language arts workshop's stated philosophy in 1968; (4) To decide upon the place of grammar in the language arts curriculum; (5) To provide framework for development of in-service education for teachers in the fall and throughout the year; (6) To write our philosophy concerning the teaching of literature, rhetoric, language and reading in the total language arts program; and (7) To provide models and strategies, incorporated into sample units, whereby new teachers and other teachers can practice the inductive methods of teaching language.

The committee did agree that we feared one major obstacle in accomplishing our goals, and therefore, propose the following:

> That the purpose of workshop be clearly defined at the onset, and, if the purpose includes production of material for teachers, the value of which is contingent upon distribution to teachers during orientation week, that the means of producing such a product (i.e., typist, finances, materials) be <u>readily</u> available to the committee.

We found that we could not develop a single prescriptive guide to be used in all seventh, eighth, and ninth grade language arts classes. Our district is too large and too diversified to make such a comprehensive guide practical. We view our district as four sub-districts within a larger district. These sub-districts correspond to the four high school attendance areas. We recognize the fact that the junior high schools within the district have a great deal of cultural variation and that needs in one school are not necessarily the needs in all. The <u>kinds</u> of activities and programs that we are recommending are essential to all junior high school students. The language arts teachers and the building coordinator may select materials from our lists and the lists provided in the <u>Instructional Materials Guide for District 4J</u> and adapt a program that seems most useful to their own student body.

It was agreed that the inductive or inquiry approach must be encouraged and used by teachers. This is further emphasized by the development of model units in literature, rhetoric, language, and reading, in which strategies and suggested materials make use of the inquiry approach.

The 1969 Summer Junior High Language Arts Workshop recommends that the following proposals be considered by their colleagues in District 4J:

1. That a special reading teacher-coordinator be assigned to each junior high school, whose only assignment shall be to develop, coordinate, and improve reading instruction in the junior high school.

2. That a language arts coordinator be appointed for each junior high school. That release time be provided for this person to aid in articulation and coordination of language arts; and, if the school program provides for three grade-level coordinators, that one be designated as the language arts coordinator for the entire school.

3. That teaching assignments be made at the junior high level whereby teachers of language arts are thoroughly prepared, and teachers assigned to the language arts/social studies core program have at least equal preparation in both subject fields, prefarable a major in both.

4. That an in-service program be established in which 1) courses are offered for both district and degree credit; 2) teachers of District 4J request both the course content and the accredited teacher of said course; 3) the school district pay one-third of the cost and participants desiring credit pay the other two-thirds; and 4) participants from the school district not desiring credit pay no tuition.

5. That a language arts curriculum file be established in our district curriculum library. Junior high language arts coordinators should encourage teachers to submit teaching units for the file throughout the school year.

6. That the existing Language Arts Steering Committee, composed of high school department chairmen, junior high coordinators, representatives of special education teachers, elementary personnel, and administration (under the guidance of the Language Arts Consultant) continue to function regularly during the school year to ensure communication, implementation of the 1969 Summer Workshop Recommendations, and administratior of sub-committees for the purpose of:
    a. studying the feasibility of implementing the 1968 Workshop Recommendations,
    b. reviewing and evaluating new print and non-print materials for language arts.

7. That a newsletter or similar publication to language arts teachers be "founded" as a means of sharing ideas in the communication arts fields.

8. That time for language arts meeting be separate from and not in conflict with social studies meetings.

9. That junior high language arts All-in-One meetings be established to serve the needs and interests of all language arts teachers, grades 7-9 inclusively.

10. That the Language Arts Consultant and the Language Arts Steering Committee be given more responsibility and play a greater role in all decision making for the subject field.

11. That a workshop be established next summer to develop position papers, guidelines, and additional material in spelling, verbal and non-verbal communication, and non-print media.

The word "relevance,"

which has echoed and re-echoed during the last few months

(McLuhan, Postman, Guth, student activists, teachers)

has had STAGGERING implications for our thinking.

We must now face the fact that

only when the student is CHOOSING what to learn,

only when school is not interrupting his "education,"

only when the world he lives in NOW has significance

and is not a mere compartment labeled "school,"

can his learning be RELEVANT.

The language arts class (or better yet, the language arts "experience")

cannot ignore the previous and on-going

experiences of students

(these make up his frame of reference to the world)

cannot dismiss any of them as irrelevant,

cannot afford to miss the immediacy of the present moment

and its unique value to the student -- and

cannot deny that every person is using his language

and other means of communication

constantly

the WAY he wants to, no matter what or how

he has been taught.

It differs only in degree of [illegible]nsity from daily life, for

it meets each student at his own door,

plans new experiences for him that flow naturally

from his view of the world,

shows him some new doors that might help him grow

into a more human being.

We recognize that the faults of

irrelevant procedures,

approval for quiet conformity,

harmfully narrow judgments,

discrimination, and

comfortable middle-class opinions

are OUR faults.

No change in our schools is so essential to <u>all</u> change as the

ALTERING of teacher attitudes.

Sometimes

a fear that we aren't preparing the students for "the future"

(or the threat of examinations)

a desire to "give" them all we can while we "have them"

(or rigid adherence to a syllabus)

a feeling that Language Arts is only the content of masterpieces of literature and principles of rhetoric

(or attachment to our own pet units and methods)

an insecurity if each class is not neatly and completely preplanned and packaged

leads a teacher to try to

STRUCTURE the students' responses

instead of structuring only the experience,

TELL them what they ought to learn

instead of allowing them to discover for themselves,

JUDGE their works against adult standards

instead of accepting them as they are,

INTERPRET the experiences from an adult frame of reference

instead of accepting the interpretation

based on their present view of the world . . .

It's a simple matter of the teacher's

STEPPING ASIDE at the moment of growth,

HOLDING BACK his adult answer at the moment of discovery,

FREEING the path for the student to go

where he must

as far as he can.

District 4J graduated approximately 1500 young people in 1969.

Responses to this "product" in the past have gone the gamut from

pleased approval.....to appalled disbelief.

Although many of our students are more than adequately prepared

for mental tasks demanded in college

the majority of our graduates, who are not college-bound,

have been SHORT-CHANGED,

cheated of status as well as skills.

As someone has said, the HEIGHT that a civilization will go

is determined by the way it EDUCATES its MASSES.

Re-examining this GRADUATE and

his relationship with

his school system

will help provide the basis for our rationale

in formulating the Eugene "guide."

The graduate has certain rights

--to be involved in decisions concerning his own learning

--to an environment that fosters an image of himself as worthy

teachers who accept him and do not equate his value with his academic achievement

associates of his own age who are encouraged to accept him and not equate his value with his deficiencies or differences.

--to wonder, to be curious, to feel "the tension and triumph of discovery"

to be allowed time to think

not to have his tasks over-structured

to be encouraged to follow interests experimentally.

--to relevance, learning in terms of a meaningful "here and now" world

not to be dominated by a "should" philosophy

to be "a part of all that he has met" (part of universal human experience)

to see his education as a continuing, integral element of his whole life as an adult.

And the school

in order to allow the student the greatest opportunity

for proficiency and understanding

of his language

provides a framework for language arts

based on

--the history and structure of language

--social implications of language (usage)

--and concepts of language ambiguity (semantics)

of language manipulation (writing and speaking choices)

of language <u>power</u> and <u>influence</u>

of language as a means of defining and ordering reality.

The student and the school, then,

SHARE the responsibility of setting

reasonable and realistic goals

for each student

aiming at least for a

<u>minimum</u> <u>proficiency</u> level

for all students.

With skills, the graduate will expect to

--read with the speed and comprehension commensurate with the difficulty of the material and his needs

--use effective procedures to improve his spelling and vocabulary

--read and listen critically and purposefully to interpret and evaluate the views of others

--use efficiently the routine language skills of the citizen consumer (applications, forms, business letters, contracts, etc.)

--communicate (speak and write) his views clearly, effectively, and appropriately

--differentiate between thinking that is critical and objective, and thinking that is emotional and subjective:

seeing the problem of choices and consequences, and evaluating alternatives

making discriminations, cognitively (as in analysis of part and whole), and effectively (as in assigning values)

recognizing parallels and relating those elements which in larger contexts, belong together.

With attitudes, the graduate hopes to

--listen, read, and observe appreciatively (liking or disliking and knowing why)

--make purposeful and accurate observations of phenomena significant to him

--practice desirable social courtesies as a speaker and a listener

--recognize that although change is inevitable, he is able to affect its direction

--recognize the dignity of man and significance of life

seeking to gain insights into human experiences and motives

comparing values to help him arrive at his judgments

appreciating the diversity of life experiences

seeing his particular life experience as it relates to universal life experiences.

The teacher will be a PROBLEM to the student

if he

is unable or unwilling to cope with change

feels that new approaches threaten his authority

is afraid of having inadequate knowledge

feels overwhelmed by new methods and materials

feels threatened by parents, administrators, other teachers, the press or the public

or he

lacks imagination and creativity

lacks sensitivity toward and respect for the students

stifles or ignores some students

dominates discussion.

The administrative system will be a PROBLEM to the student

if it

is more concerned with program than with people . . . . .

--when compartmentalization discourages the student's seeing relationships and from transferring learning

--when its demands do not indicate respect for, or understanding of what goes on in the classroom

--when early rewards for conforming behavior retard the student's learning

--when the curriculum is "unrelated" to the decisions and actions that lead to important consequences in the student's total world.

NOW...HOW WOULD YOU SUGGEST HELPING STUDENTS MEET THESE CRITERIA?

AND, FORGIVE US A MORE PRACTICAL QUESTION.....

...how would you plan a curriculum for a district this size?

Do you realize that the Eugene Public School District

employs over 1100 teachers

had 21,580 students enrolled in September, 1968

expects 22,126 students to enroll in September, 1969

projects that this enrollment will grow to somewhere between

23,000 and 24,000 in the next five years?

Certainly to prescribe a specific list of units for each grade level

is UNREALISTIC.

How can we,

when the district presently has eight different junior highs,

(Cal Young, Jefferson, Kelly, Kennedy, Madison, Monroe, Roosevelt, Spencer Butte)

each in an area somewhat different from the other

drawing from homes quite different from each other's

containing kids very different from each other,

(to say nothing of the diversity among teachers!),

when there is a 15 to 20% difference among the four subdistricts

of the Eugene system in the number of students bound for college,

and when there is an even greater difference within each subdistrict

of those who are planning high school post graduate work

and those who are not!

The BIG question we have had to answer, then, is:

WHAT CAN WE DO TO PROVIDE THE BEST DIRECTION FOR THE MOST TEACHERS?

And we came up with this idea: Why not provide a framework, (a guide?)

for units based on a process for learning

rather than subject matter.

A LANGUAGE ARTS PROGRAM UNIFIED THROUGH PROCESS COULD BE THE ANSWER...

if you want to be a guide to learning.

What do we mean by a unified program?

Put yourself in the place of one of your students, Eugene Jones.

You, like Eugene, could travel from science to language arts to math to history with no more direction or connection

than the sequence of classes in the day.

In the same way, you could travel "through" language arts from language to literature to rhetoric to reading with little or no real connection. Sometimes we even encourage this fragmentation by separating language arts into units with four labels and dividing the week's classes among them.

Sometimes we try to unify them by correlation. But we haven't recognized the ORGANIC UNITY that makes language arts a living, meaningful <u>whole</u>.

Here, we might be able to learn something from art...

Art involves -- Eugene Jones, constantly observing and reacting to himself and his world, sometimes through his own work

-- Rembrandts, Van Goghs, Picassos

-- pencils, paints, pastels, clay, stone

There is a continuous movement among the elements. Eugene "meets" a Picasso, reacts to it depending on his taste, studies its forms, learns about its medium, and tries to express his interpretation of his world in the medium.

There is no attempt to separate the study of the masters into, for example, Monday's and Wednesday's classes, media for Tuesday, and student "composition" for Friday.

The GOAL is EUGENE'S GROWTH in awareness and sensitivity to beauty and form, and his increasing skill in using media to express his new insights.

HOW IS LANGUAGE ARTS UNIFIED?

Very much the same way art is unified -- through the PROCESS.

Eugene Jones experiences anything, planned or unplanned, on his present level of sensitivity, with his present frame of reference, thus making an "engagement" between himself and his experience

-- examines and analyzes the experience, developing a "perception" about it

-- penetrates to deeper meaning of the experience starting with intuitive understanding, placing it against a bigger background, such as "life," thus attempting an "interpretation" of the experience

-- decides on the value of the experience for his life, judges the worth of the experience by objective standards, thus making an "evaluation" of the experience

-- and finally, synthesizes all the aspects of the experience within himself, allowing the experience to make his behavior more human, thus making an "integration" on a very personal level.

CONTENT AND PROCESS THEN BECOME UNIFIED...

Literature, language, rhetoric, and reading broadly conceived to include unwritten responses, spoken language, and media other than books are the CONTENT, the "STUFF" of the language arts experience ...

the PROCESS is the HOW that makes the experience more than an ordinary event of daily life, or an artificial exercise of just another language arts class.

AND THE STUDENT IS AT THE HEART OF IT ALL ...

We want him to grow in linguistic,

imaginative,

and intellectual power

and to deepen his sensitivity to LIFE and TRUTH.

And so we will GO WITH him many times

through the PROCESS of LEARNING.

WITH THIS FRAMEWORK IN MIND

the Language Arts Workshop, Summer, 1969

has developed position papers in the areas of literature, language, rhetoric, and reading to guide the thinking of teachers of District 4J

and

has produced units in these areas to serve as models for building an outstanding and exciting language arts program -- a program YOU can take part in developing!

POSITION PAPER: LITERATURE

Literature and the Sacred Priests of the Nile

Scarabaeus Sacer is a beetle. Its curious habit of rolling up wads of dung has earned it the appellation "dung beetle." For these excreta-eating insects, dung rolling is a biological essential. Not only does it provide them with a reserve food supply, but it also serves to perpetuate the species, for scarabaeus sacer deposits an egg at the center of each dung ball.

The ancient Egyptians revered the dung beetle and its attendant balls of manure as sacred symbols of the sun god. Curious, isn't it, that such a highly advanced civilization could hold orbs of excreta sacred.

It is doubtful that the average Egyptian thought much about it. He was told by the priests that the dung beetle and its products were sacred, inherently good, and their edict was accepted without question.

Inherently good. The term is often used with reference to the study of literature. Literature is inherently good for students. It gives them a liberal education. It humanizes them. It transmits our cultural heritage. Thorough knowledge of literature is one of the primary signs of an educated man. Dung beetles, too, measure their worth by the size of their dung balls.

Is the study of literature comparable to dung rolling? Is it only a snobbish status symbol? Does it really humanize students, or are we and our students being conned into believing it is worthwhile activity by our academic high priests who have a stake in its perpetuation? What is it value?

Literature is primarily valuable as a means of seeing the human condition through another's eyes. You don't agree? Fine. Write your own assessment of literature's primary value in the space below.

_____

_____

_____

Great. Now we all know why we teach literature. If you said the primary value of literature is to develop reading skills or to deepen a student's understanding of social studies, stop here. The rest of this paper will be of little interest to you.

Assuming you have some deeper purpose for teaching literature, the next question is: Are your students getting what you say they should get out of the literature you teach? Do they see your values in the study of literature, or do they see themselves as dung rollers piling up points or marketable skills? Are they engaged in the literature you teach, or are they merely mouthing teacher-fed platitudes without ever involving themselves in the work?

To be engaged in the literature you teach, the students must see a relationship between it and their world. Maybe Evangeline or "The Daffodils" has value for you, but can they grab your students?

Hopefully your private definition of literature's primary value will allow you to redefine the boundaries of our discipline so that it can grab students. Writers of ballads, lyric poetry, narrative poetry, epic poetry, short stories, novellas, and novels have usually been considered to be literary artists and much of their work, literature. Today, many people who in earlier days would be writing in these established genres have instead turned to the newer media. Quality popular music, film,and television have not yet reached full respectability; they are not yet suitable for inclusion in the professor's dung ball. But much of each new medium's content will have value as literature for you and your students. More importantly, they engage the student. They should have a very definite place in your classroom.

Of course, it is your choice. Your classroom literature may be selected only from lists of materials that the sacred priests deem worthy, therefore inherently good for students, or it may be anything in which you and your students

see literary value. The study of literature can be an exercise in drudgery or a meaningful experience for you and your students.

With apologies to General Electric - Teach Better Electrically.

A TEACHING UNIT: LITERATURE

(Popular Music as Literature)

General objectives applicable to all activities in the unit:

The teacher needs to learn more about a medium that is important to his students.

The student needs to recognize that his own teenage environment is full of significance if he will open himself to it.

The student needs to recognize that the judgment of "authorities" about the literary merit of any work is almost meaningless to another individual. Therefore, he must learn to judge for himself.

The teacher needs to provide experiences in which a poor reader can excel.

The teacher needs to make use of forms of literature that are surrounded by positive connotations for their teenage students.

specific objectives	teacher strategies
The student needs to recognize that his "now experiences" are firmly rooted in the "then experiences" of his elders. Nothing exits in an historical vacuum.	Lecture on the recent history of popular music illustrated by playing some old "rock and roll" hits.
	Play "Alice's Restaurant" by Arlo Guthrie and "The 59th Street Bridge Song" by Simon and Garfunkel. Discuss the organizational differences between them to establish the difference between the narrative and lyric form.
The student needs to be able to use simple techniques of literary analysis to help him more fully understand popular music.	Play "Seven O'clock News/Silent Night" by Simon and Garfunkel and then discuss the nature of juxtaposition. Play "Sky Pilot" by Eric Burden and The Animals. Have students write a short overnight assignment describing the uses of juxtaposition in this song. Discuss the student responses at the beginning of the next period.
	Play "A Small Circle of Friends" by Phil Ochs and "The Big Bright Green Pleasure Machine" by Simon and Garfunkel. While discussing the content, "induce" the concept of irony with the class.
	Read the Ezra Pound haiku "In a Station at the Metro." Play "Julia" by the Beatles. Discuss both with reference to their imagery. Play "Flowers Never Bend with the Rainfall" by Simon and Garfunkel and "Circus of Sour" by Donavan to point out the difference between imagery and metaphor.
	Assign students to create new visual symbols for peace, the United States and civil defense shelters. Discuss how the visuals they have produced contrast with the symbols commonly found in literature. Play "Mrs. Robinson" by Simon and Garfunkel and "California Dreamin'" by the Mamas and the Papas. Discuss the difference in symbolism between the two. "Mrs. Robinson" has powerfully blatant symbols, while "California Dreamin'" uses symbolism of a more subtle nature.
The students need an opportunity to practice their new skills in a meaningful way.	Play "Suzanne" by Leonard Cohen and distribute dittos of the song. Have student groups arrive at interpretations of the song; then present them to the class.

Specific objectives	Teacher strategies
The student needs to be aware of the problem of loneliness and alienation so prevalent in our society. Hopefully, discussion of the works included in this section will not only make the student more aware of the problem, but also help him internalize a personal solution. (Sounds like Bibliotherapy, but don't you agree that literature should have significance to the student other than pure delight in a well-turned phrase?)	Play "I am a Rock" and "Sounds of Silence" by Simon and Garfunkel and "Eleanor Rigby" by the Beatles. Ask the students to write a short paper describing their common theme. Hopefully, most students will agree that the common theme is loneliness. Play the entire album Sergeant Pepper's Lonely Hearts Club Band by the Beatles. Go slowly and discuss each song fully. Emphasize that the album is often considered to be a unified whole dealing with loneliness. Divide the class into small groups. Have each group decide what particular human problems are identified in the album and what solutions are offered to those problems. The group presentations should be confined to one period for the entire class if possible. Play the song "Hey Jude" by the Beatles and discuss the implications of the song as as answer to the idea expressed in Sergeant Pepper's Lonely Hearts Club Band. They dovetail perfectly.
The student needs to have a chance to be a critic. The teacher needs to evaluate the effectiveness of the unit.	Assign the following paper: Is Bobby Dylan worth listening to? Play his albums Bringin' It All Back Home and The Times They Are Achangin'. Provide dittos of the songs "Hey Mr. Tambourine Man," "The Times They Are Achangin'," "Ballad of a Thin Man," "It's Alright Ma I'm Only Bleedin'," "Highway 66 Revisited," "The Gates of Eden" and "Subterranean Homesick Blues." At the beginning of the unit all students are given the option of preparing an oral or written presentation on some aspect of popular music. The final two days of the unit should be reserved for the oral presentations and the silent reading of the written reports which are passed around the class.

Resources

Suppliers
Your own students
Nina at annex three in the University of Oregon Library (if there is an article in existence, she can find it)

Albums

Alice's Restaurant Arlo Guthrie
Strange Days The Doors
Wednesday Morning Three A.M. Simon and Garfunkel
Parsley, Sage, Rosemary and Thyme Simon and Garfunkel
Sounds of Silence Simon and Garfunkel
Bookends Simon and Garfunkel
Days of Future Passed Moody Blues
The Mamas and the Papas The Mamas and the Papas
The Beatles The Beatles
Revolver The Beatles
Magical Mystery Tour The Beatles
Sergeant Pepper's Lonely Hearts Club Band The Beatles
Bringin' It all Back Home Bobby Dylan
The Times They Are Achangin' Bobby Dylan
Gifts from a Flower Garden Donavan
The Yard Went on Forever Richard Harris
Shine on Brightly Procol Harem
Crown of Creation Jefferson Airplane
McArthur Park Richard Harris

Singles

"Lather" Jefferson Airplane
"Sky Pilot" Eric Burdon and The Animals
"Small Circle of Friends" Phil Ochs
"Hey, Mr. Tambourine Man" The Byrds
"Tuesday Afternoon" Moody Blues
"Suzanne" Noel Harrison
"Hey Jude" The Beatles

Print Materials
Magazines
Eye
Rolling Stone
Crawdaddy

Books
The Poetry of Rock Richard Goldstein

A TEACHING UNIT: LITERATURE

(The Old Man and the Sea)

Objectives

A student should learn to use the process of literary analysis as a method of gleaning more meaning from his reading.

Teacher strategies

Give students ample time in which to read the novel after a suitable introduction.

Start a class discussion with the following question: How do you go about seeing beyond the simple plot of a novel? Many theories will be advanced, and none should be rejected; all can be useful. Some possible answers follow.

Look for emphasis
elements repeated,
elements placed in pedestal positions in the narrative,
elements set off by juxtaposition

Symbol hunting

Hunch playing

Character analysis

Following the class discussion have students apply all the methods your class had advanced to gather significant data about The Old Man and the Sea. Each student will probably rely heavily on his own pet methods and his final conclusion will often be radically different from those of his fellow classmates.

After each student has arrived at his own interpretation, then begin a class discussion on the "meaning" of The Old Man and the Sea. Again diversity should be encouraged and discussion should be open ended. Points that might be subtly stressed are:

Symbolism
The sea, the fish, the sharks the tourists, the lions, Joe DiMaggio, the bone spur, Manolin, Santiago, the Warbler, the jelly fish, the turtles, the old man's hands, and of course the reference to Christ ("'Ay,' he said aloud. There is no translation for this word and perhaps it is just a noise such as a man might make, involuntarily, to

the nail go through his hands and into the wood." The old man climbing the hill with the mast over his shoulder. The crucifixion position of the old man on his bed.)

Concept of hero and anti-hero

Appropriateness of ending

the novel as a tragedy

Significance of "and" in the title

irony

Themes

Above all, don't make the lesson into a structured guessing game where you know the "right" answer and try to lead the students to it.

A student should be able to perceive the human condition through another's eyes.

After all points of view have been discussed, assign the students to write one of the three following papers.

What Makes Life Worth Living According to Hemingway?

While returning home with the near-skeleton of the marlin, Santiago says to himself, "You loved him when he was alive and you loved him after. If you love him it is not a sin to kill him. Or is it more?" How would you answer and justify Santiago's question?

"A Man Can Be Betrayed, but not Defeated."

When the papers have been completed, spend a day or two passing them around the room for all students to read and discuss.

Set up analysis groups, the prototype for which follow. Student initiated groups should be encouraged. Each group will be required to make an illustrated oral presentation to the class at the end of their alloted time period.

Style

What reasons can you see for Hemingway's choice of point of view? Would another one have been better?

A student should recognize the conscious choices a writer must make which taken together constitute his style.

How much use does he make of a metaphor, alliteration and parallelism? Does he use them effectively?

What is Hemingway's basic method of organization in the novel as a whole, in paragraphs and in sentences?

How would his style have to change if he were writing an Alice in Wonderland type of book?

What are the basic characteristics of Hemingway's style?

A student should be able to make intelligent value judgments about the quality of a piece of literature.

Literary Criticism

How would you define a "worthwhile" piece of literature?

How does or doesn't The Old Man and the Sea fit your definition?

A student should incorporate some of the vocabulary used in the novel into his own vocabulary.

Vocabulary

What are some of the words in this novel that you think would be useful, refreshing, interesting, impressive or valuable for the other students in the class to know?

A student should be able to identify the special assets and liabilities of the novel as compared with other literary forms.

Multiple Media

What changes in the novel would you make present the story effectively as a film, a drama or a poem?

Comparative

Compare the style, theme and organization of The Old Man and the Sea to "The Open Boat," Wind, Sand, and Stars, The Hobbit or what have you.

Got other ideas for a group? See me.

A student should be able to expand his interpretation of the novel in some creative way.

After the groups give their reports, give the class a list of creative activities. Each student is required to do an activity. The following list is more for inspiration than it is a prescriptive mandate for the students to follow. Most of them will initiate their own activity.

Write a series of poems centered around experiences or themes taken from the novel.

Write a short story illustrating a theme of the novel, but using a different setting, different characters and different situations.

Write a one act play using Santiago and Manolin as two of your major characters.

Write a film script or shoot a film depicting the film's theme nonverbally.

Write a narrative ballad set to music called "The Saga of Santiago."

Draw, paint, sculpt or fashion a work or series of works that illustrate themes in the novel.

See me.

Resources:

John M. Nagle, "A View of Literature Too Often Neglected," English Journal, 58:3, March, 1969.

Roughing It, The Old Man and the Sea, Short Stories, Poems, Oregon Curriculum Study Center, Literature Curriculum III, Teacher Version.

POSITION PAPER: RHETORIC

Introduction

In his recent book, English Today and Tomorrow, Professor Hans Guth describes the process of composition as "first of all a process of exploration. There is the essential preliminary stage of investigation and wool gathering and false starts. There is the gradual collecting of notes - mental and written, concrete and abstract, peripheral and to the point. This stage is followed by an important intermediate one: the sorting out and ordering the first impressions, the seeking out of missing information, the reviewing of evidence in order to test and confirm tentative conclusions. The final result is the statement and support not merely of an honest opinion but of a considered opinion."[1]

Coincidentally, but perhaps significantly, the 1969 workshop stumbled through this same process of exploration in trying to chart a course for composition for junior high school. The result is our "considered opinion" of the relationship between our students and the art of composition.

In addition, we have developed a sample unit illustrating the inductive method of teaching composition in the hope that this will aid, NOT DIRECT, teachers in formulating their own approaches.

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1. Guth, Hans, English Today and Tomorrow, p. 165.

Aspects of Rhetoric

Rhetoric* is the art of communicating effectively. It is an art because its processes demand imagination, exploration, creativity; because it is concerned with using language as a medium of self-expression and communication.

On this premise, English teachers cannot prescribe one pattern or impose one set of rules by which students will learn to communicate effectively. Rhetoric is NOT an exercise in filling in the correct pattern of writing or speaking. It IS an experience, a discovery of "truth, reality, the world as we know it and believe it to be,"[2] externalized through words.

As teachers, we must provide the methods of ordering these experiences and ideas so that what the writer knows, feels and understands can be made known effectively. In studying the concrete characteristics of expression such as style, structure, coherence, order, etc., we must remember that these characteristics are means to the end NOT the end in itself. The validity of studying these characteristics in isolation is questionable unless fused with the goal of purpose. Unless the student understands the purpose of the writing assignment, the study of structure, style, coherence and order is just more practice in "dung-rolling."[3]

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*Throughout our position paper we have used the term "rhetoric" in place of "composition." We feel this word better describes our concept of this phase of language arts for two reasons: (1) it suggests that all writing and speaking should have a purpose; (2) it equalizes the role between written and oral communication.

2. Guth, Hans, English Today and Tomorrow, p. 165.

3. Postion Paper: Literature.

Each student "should have a clear notion of the rhetorical purpose of each piece of writing."[4] He should understand that his purpose controls and shapes the concrete processes of writing. He should understand that every activity involved in composition - choosing a word, constructing a sentence, ordering a paragraph - has a purpose. After his purpose has been established, THEN he decides what concrete characteristics of writing best fit this purpose. What sentence structure or choice of words will best convey his idea? Which style should he employ: Descriptive? Narrative? Or both? In this way, writing a narrative, for instance, is not an exercise in one way to write a paragraph but an effective means of communicating the writer's purpose.

What is purposeful writing and speaking? The Oregon Curriculum states simply that the fundamentals behind all communication (and this includes art and music) are: to inform, to entertain, and to persuade. These fundamentals are not apart from each other but are often fused in a single work. An example of this fusion is illustrated in the position paper for literature.

Viewing communication from this broad standpoint we avoid the restrictive categories of narrative, descriptive, and expository prose and leave the door open for the processes of imagination, creativity, and exploration that are the written and spoken word.

A Word on Method

In considering the teaching of rhetoric, it is essential to discuss the critical question of HOW we are teaching. The general conclusion of some popular critics of the teaching profession - McLuhan, Postman and Weingartner - is that what we have traditionally considered important in education is not really important at all. The critics protest the educational establishment's emphasis on the what - rules, content, subject matter. So a student can

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4. Oregon Curriculum, Language/Rhetoric I and II.

glibly spout off the definition of a topic sentence, the characteristics of a narrative paragraph, the chronological order in composition? So what. What does it mean to him? It means he has learned (memorized) what the teacher taught (told) him.

The popular critics see learning as what the students do in the classroom, not what we say to them. If we approach learning as a telling process where we impart profound bundles of knowledge, the most the student will do is accept the authority of the teacher and memorize the facts.

On the other hand, what the students do when learning is approached as an asking process is learn to question. Through this process, they discover the facts, substance, content. By which method will a student remember the definition of "connotation" longer: when a teacher tells him or when he discovers for himself? Which method of learning will be more meaningful for him: looking up a word in the dictionary; or comparing two paragraphs describing the same scene, discussing the effect of each, examining the words that create the effect and, finally, formulating the idea of connotation? It seems more reasonable to assume the latter process of exploration will have the more lasting effect, but more important he will have learned to observe characteristics, compare and contrast details, and draw conclusions. Isn't this really what we want him to "get"?

What this simply boils down to is a controversy between two theories: learning is absorbing versus learning is experiencing. "The older school environments stressed that learning is being told what happened. The inquiry environment stresses that learning is a happening in itself."[5]

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5. Postman and Weingartner, Teaching As a Subversive Activity, p. 29.

On the following pages we have included an annotated bibliography and designed a model unit as an example of the inquiry process of teaching. It is our desire that this model will stimulate you in developing lessons favoring this approach.

Annotated Teacher Resources for Teaching Composition

American Book Company, Composition Through Literature, 1967. Here is a book that is especially different in that it correlates transformational grammar and language skills by using sentences taken from the literature selections. The selections, incidently, are longer than those found as models in most texts. Composition, as the title suggests, is tied into the literature. The series is labelled A, B, C.

Arno, Jewett, and Bish, Charles E. Improving English Composition, 1965. $1.50. Suggests practical, inexpensive, and basic approaches. NCTE Stock No. 31101.

Beeler, A. J., Classroom Practices in Teaching English, 1967-1968, 1967. A fifth report of the NCTE committee on promising practices. Co-chairmen, Beeler and Donald W. Emery.

Clegg, A. B., The Excitement of Writing, $2.25. An important, practical book on creative imaginative writing. Hardbound, 188 pages. NCTE Stock No. 22406.

Graser, Elesa R., Director of Project Baltimore Public Schools, Administration Building Annex, 2521 North Charles Street, Baltimore, Maryland 21218. A Summer Program Stressing Logic and Rhetoric. This series of lessons was planned to help seventh graders develop composition skill through seeing inductively or perhaps even intuitively what happens in communication when logic frames the message and rhetoric transmits it. They saw and then they wrote.

McGraw-Hill, Inc. (publisher) Ramblers, Gamblers, and Lovers, 1968. Who was the stranger who shot Dan McGrew? Did Casey save the day for the Mudville baseball team? Why did Sam McGee want to be burned? These and other questions are answered in this book of high interest poetry. These fast wheeling verses, some short and some long should be especially appealing to the boys--and some of the girls too? About 35 selections.

Meredith, Robert C., An Anthology for Young Writers, 1968. Workbook:Writing in Action. National Textbook Company.

Nunan, Desmond J., Composition: Models and Exercises, 1965. Texts for 7,8, and 9. Each lesson in this book uses the inductive method to introduce the student to the principles of good writing. A model is introduced with a few brief statements. Then the student reads the model. At the end of each model the student finds a series of statements and questions which lead him through an analysis of the skills used in the model. Finally, under the heading of "Now You Try It" he finds suggestions for a composition which will allow him to practice the skills demonstrated in the lesson. Harcourt, Brace and World, Inc., New York.

Peter Pauper Press, Mount Vernon, New York, (publisher). The Four Seasons, Japanese Haiku, Cherry Blossoms, and Haiku Harvest. (Haiku collections).

Postman, Neil, Weingartner, Charles, Teaching as a Subversive Activity, 1969. 182 pp. Delacorte Press, New York, New York.

Reeves, Ruth (ed.), Ideas for Teaching English: 7-8-9, 1964. The first NCTE publication especially designed for junior high school. Bound in a waterproof cover, this loose-leaf notebook contains 100 ideas and informative description--chiefly in the fields of composition, reading, and literature. Its 400 pages are conveniently indexed by dividers, color-keyed to the various sections for quick access. This plus the fact that your ideas as well as the authors' can be inserted or extracted at will, makes it a highly practical and usable item for the language arts teacher. NCTE Stock No. 03105.

Swenson, Mary, Poems to Solve, 1966. Charles Scribner's Sons, New York.

Welsh, Mary McAnaw, Reading/Writing Workshop (7,8,9), 1968. Teacher's manual also. A detailed workbook approach complementary to the series Composition: Models and Exercises. Suggested for teacher resource. Harcourt, Brace and World, New York.

Wilson, Grace (ed.), Composition Situations, 1966. A compilation of ideas for planning worthwhile experiences in written composition. NCTE Stock No. 30102, $1.00.

Kits:

Haiku kit available from Language Arts Consultant.

SRA Power in Composition kit available from district.

A RESOURCE UNIT: RHETORIC

Writing a Visual Description of a Person

Objectives	Teaching Strategies	Resources
To develop the skill of observation	Focus students' attention on the external manifestations of character by having them observe closely preselected pictures of faces, people with different clothing, and examples of body English (people in different positions.)	The Oregon Curriculum I. Language and Rhetoric p. 230-246. Holt, Rinehart and Winston Inc., 1968
To see how real and imaginative characters are developed	Have students take above three categories (one at a time) and discuss what characteristics they read into that particular person in each picture.	
	Assign each pupil to do a pen portrait of some familiar person other than a classmate. Then have them do one on "the meanest man in town."	Winged Writing p. Row, Peterson & Co., 1961
To arouse interest in creating word pictures of persons	Ask class--What do we mean by painting a word picture? After discussion read article from Readers Digest, and note examples of character portrayal.	Readers Digest, "The Most Unforgettable Character I've Met" (almost any issue)
	Divide class into groups of two. Each of the pair is to describe in writing based upon the face, clothes, and body English the characteristics he envisions in his partner.	
To comprehend point of view.	Next, assign each student to look at himself in a mirror and write down his own impressions of himself. Then compare with what his partner thought of him.	
	Show film "Four Artists Paint One Tree" to illustrate point of view.	Film: "Four Artists Paint One Tree." Walt Disney FB9569
	Have students read the short story "Dorp Dead" or some other highly descriptive story like "The Most Dangerous Game."	Composition Through Literature "Dorp Dead" p.147-152, American Book Co.1967

Objectives	Teaching Strategies	Resources
To develop the use of sensory words.	Let students try to describe a color like red or yellow. Then show film "Hailstones & Halibut Bones." Lead students to discover that describing color is usually done by giving examples of objects of that color or by comparing one thing to another.	Film: "Hailstones and Halibut Bones" EA 6643-9552
To see the effectiveness of comparisons	On a sheet of paper head 5 columns - Sight, Sound, Touch, Taste, and Smell. Under each heading list words from "Dorp Dead" that appeal to the senses. Ask the following questions about "Dorp Dead" 1. With what did the author compare the boy's face? (fox) 2. In the description of Mrs. Heister, what word makes you think of a large soft chair? (overstuffed) 3. With what does the boy compare the coach? (skinny as his soup) 4. With what does he compare the rust stains of the trowel after weeding the crabgrass? (with blood) 5. Can you find other examples?	
To write a vivid character sketch.	Now, take the character sketch that you did of yourself or your partner and redo it, including sensory words and comparisons. Compare it with the original--or, write a character sketch of a classmate whom you do not mention. Have class try to guess who you were describing. Note: As students become adept at this type of writing, the teacher may want to introduce the use of conversation, concrete--abstract, general to particular, mood or tone, simile, metaphor, etc.	
To develop understanding of what is meant by a character trait.	Develop a discussion leading to the naming of specific character traits. List traits on board. Read a character sketch as of Jean Kerr in Please Don't Eat the Daisies.	Please Don't Eat the Daisies by Jean Kerr.

Objectives	Teaching Strategies	Resources
	Ask the students to list some adjectives that they think describe the main character's personality. After the list is on the chalkboard, the teacher may ask: Are there any details which are related or seem to fall together? Choosing one of these traits, ask the students to write a brief sketch bringing out that trait. Suggest the students first describe the main point they want to make about the person they are describing. Is the person pathetic, impressive, funny, annoying, old-fashioned? What is their main impression? Think about the details to use to make this point clear and consider the words that will be most effective. Write a sentence stating a dominant impression of someone. For example, "Mrs. Prim was an immaculate housekeeper," "Melanie likes creature comforts," "Sergei was indeed a hard man." Expand the sentence into a paragraph of six to eight sentences. Include some details of setting which fit the dominant impression. Ask students to write a sentence such as one of the above and expand it into a brief sketch. List on the board or overhead effective descriptive words in contrast to ineffectual words or phrases that have been used.	Students will need a thesaurus or similar reference book to obtain the negative counterparts of the trait names, and a dictionary to derive adjectival and adverbial forms. English Composition and Grammar 9 by Ginn & Company. Lesson 18.

Objectives	Teaching Strategies	Resources
	Reassign writing a brief description of an emotion or feeling clearly, without naming the feeling. Have students write their sketches on index cards, and in small groups read them and guess the emotion described.	The following books provide vivid descriptions the pupils should find highly entertaining.
	For practice in relating "trait labels" to actions, either in small groups or individually, make up an action which would demonstrate each trait. For example, for "poise" you might have such an action as "Charles Smith stepped confidently to the microphone, motioned for the orchestra to soften its strains, and announced quietly, 'Ladies and Gentlemen, may I ask your cooperation. Let us all move calmly out of the front door and stand together under the stars while the officials take care of the small blaze in the kitchen.'"	All American by John Tunis Cheaper by the Dozen by Frank Gilbreth and E.G. Carey The Kid from Tomkinsville by John Tunis Little Women by Louisa M. Alcott Happiness Is a Warm Puppy or Security Is a Thumb and a Blanket by Charles M. Schulz Dorp Dead by Julia Cunningham "Survival" story by John Hersey in Of Men and War "Mary White" by Wm. Allen White "Paul's Cradle" by Esther Shephard in Paul Bunyan Highpockets by John R. Tunis
	Have the students select a favorite hero, fictional or real. Decide before they write what character trait they wish to give to their readers as a dominant impression, but ask them not to mention that trait in their description.	
To show how good description depends on careful observation of details and careful choosing of words to present details.	Read to the class from the modern version of Chaucer's Prologue describing the characters of the Prioress, the Monk, the poor Parson, the Knight, and the Clerk. Have the students point out the details that make each an individual, impossible to mistake for anyone else.	Chaucer's Prologue (modern version)
	According to Tabba, teachers need to learn to br ak up a discussion at a psychologically appropriate moment and to "fire it up again" later in the day or the next day. She suggests one technique is to list the names of the students who still want to express a point of view.	

Objectives	Teaching Strategies	Resources
	Using a picture with several characters ask each student to describe one of the characters in such a way all the other students in the class might be able to tell which character is being described. or As a class they might combine ideas and write a picture portrait from a photograph or print which portrays some form of emotion in the character as anger, mirth, grief, etc.	Life magazine — Miscellany section is an excellent source of pictures and may easily be adapted to point of view also.
	Introduce the statement orally or write the quotation on the chalkboard or overhead. Cicero, a great Roman statesman, orator and philosopher, once wrote:"If I had more time, I would write you a shorter letter." Ask the class to tell what Cicero might have meant by this statement.	
	In small groups have students orally describe a character from a picture or a student serving as a model. Tape the discussion and replay to class listing key phrases or words. Before each item is listed two headings RELEVANT AND IRRELEVANT might be written on the board so the group could determine the relevance of the trait they are trying to support. Ask the students the value of making such a list. Reinforce the idea that they must choose relevant details to support the trait they are expressing. As a group have them write a concise character sketch together employing suggestions already made.	Readers Digest "The Most Unforgettable Character" section offers a source of models that are easily read by students.
	A student leader could ask the questions DOES THIS SHOW HIS _____? HOW? or WHY? as suggestions are being made. Then ask the group SHOULD IT BE INCLUDED?	

Objectives	Teaching Strategies	Resources
	Discuss what characteristics you would associate with the following? mother-in-law — redhead Scotchman — undertaker henpecked husband newspaperman — cowboy sea captain — librarian Casper Milquetoast door-to-door salesman	Language Patterns 1 Holt, Rinehart and Winston, Inc.
	Discuss stereotyping and the using of "cliché" characters.	
To point out that different people may see the same thing in different ways because they have different interests.	Ask students to choose a workman: a mailman, janitor, or milkman whom they know and to describe not only his physical characteristics but also his actions at work. This might be done for homework or on released time for observation purposes.	Released time for observation or an organized field trip.
	Use the film "Four Artists Paint a Tree." This would be a good introduction to point of view.	Film: "Four Artists Paint a Tree."
Effective word pictures of people should contain one clear main idea; a key word or phrase can help unify the word picture.	After a discussion of the effect each painter achieved according to his point of view, ask the students to describe a relative from three points of view. For instance, describe their mother as they see her, as their father sees her, and as their brother, sister, or friend sees her. Be sure to suggest they decide what dominant impression they wish to create from each point of view before they begin to write. or Have students choose a particular situation and write a short description of how two different persons would see something. An example might be two fans with opposing loyalties viewing the same baseball game. Ask students to make up some fresh, clever comparisons about their own	

Objectives	Teaching Strategies	Resources
	physical appearance. Suggest they write one sentence to express each of the following:	
To teach the value of comparisons in description.	1. My hair is like ... 2. My eyes are 3. My nose is 4. My mouth is 5. My teeth are 6. My chin is 7. My face is 8. My hands are like ...	
	Discuss how writers make word portraits. 1. striking comparisons. 2. use of key words or phrases to unify. 3. ordering of related groups of details to build a dramatic pattern. 4. placing character in a setting which suggests his nature. 5. quoting or paraphrasing speech. 6. involving the character in action or incidents. 7. describing significant details of appearance: dress, posture, movement, facial expressions. 8. making interpretative comments. 9. associating the character with significant objects. "Character sketch" implies you are trying to represent the chief features of the personality and character of a person. But rather than a full inventory or list of physical characteristics, traits, speech, thoughts, dress, action, and interpretative comment you focus in a sketch upon the <u>dominant impression</u>.	
Details of appearance, actions, habits, dialogue, and qualities can be combined to create a complete character sketch.	After reading a couple of character sketches, one of which may be a Reader's Digest "Unforgettable Character," or a selection such as "David Copperfield Meets Uriah Heep," and another of which may be a student sample from your "file," direct students to write about someone familiar to them. Have them keep in mind the discussion of the previous day.	<u>Reader's Digest</u>

Objectives	Teaching Strategies	Resources

Have students write a character sketch of someone they know. Suggest that they do not try to tell everything about the person but instead select two or three traits that they think are most outstanding and illustrate these traits with specific incidents and examples. Suggest also that they support their impression with physical characteristics, movements, gestures, thoughts, quotes, "props," or possessions. They might also include their own analysis, explanations, and interpretations of behavior.

Invented names will arouse in the reader's mind associations suggesting a trait. What do the following names suggest?
John Burlington Hargrove III
Symington Randolf Steele
Percival P. Throckmorton, Jr.
Dirk Doyle
George Washington Jones
Fannie Flower
Phineas F. Finfrock
Bridget McKim
Hoot Gage
Pierre Du Ver
Pam Pickle
Scotty MacFarland
Prudence Church
Blackie Dawson
Crusher Casey

Using small groups for discussion, brainstrom these names. Assign the writing of a brief sketch to the group of a name of their choice or assign a name to each individual.

Invent five names which suggest physical characteristics, temperament, or traits of character. Write on a separate paper what you think the names would suggest. Exchange the name lists and indicate what your classmates' names suggest to you. Compare your own association of names and characteristics with those of your classmates to see whether you have made different or similar associations.

Objectives	Teaching Strategies	Resources
	Assign the writing of a description of the man of the future.	Secure and show pictures of science fiction or actual space photographs to create a mood and set a scene.
	Ask the following questions of the students to guide them in being able to see him as clearly as someone they actually know so they will be able to recreate him on paper.	
	What is his age? Sex? What are his physical traits? How does he dress? What makes him a distinctive individual? -facial expressions -mannerisms or gestures -ways of walking, standing, sitting. What might he be doing--actions? Where is he located? Look around. What is the manner of his speech?	
	Suggest they take the necessary time to visualize him in their imaginary situation, thinking through his exact reactions and appearance before they begin to write.	
	View the film, "The Red Balloon." In class discussion or groups list as many traits as were shown in the film. Ask if they could identify or relate any feelings the balloon might have had.	Film: "The Red Balloon."
	Assign the writing of a brief sketch from the viewpoint of the balloon, the boy, the schoolmaster, one of the "enemy" schoolmates of the boy.	Record: - "Happiness" by Connie Francis
	Using the overhead projector examine with the class three student papers: a good one; one in which there is not enough detail to support the idea expressed; and one in which there was no central idea either stated or implied. Direct attention to writing which is confused because of lack of focus or because of an attempt to do too much. Again, however, lead the discussion, not by explaining what is good and bad about the sketches, but by asking	

questions: What key words appear most frequently in the paragraphs? What one sentence most emphatically states the character's dominant trait? Does the whole paragraph seem concerned with the character?

At the end of the discussion of the papers, have the class decide upon a pertinent comment (instead of offering one yourself) by asking, "What advice would you offer this student?"

The time spent on this planning of a good paper is immediately applied when the teacher returns unmarked the papers that the students submitted originally and allows them to revise or totally rewrite their papers on this subject. The teacher then grades the rewritten paper only.

In evaluation you could assign the writing of a full length character sketch employing the same general procedure for analysis. Excerpts from student papers might be used to illustrate the strengths and variations in writing sketches as a method of review and summary.

Objectives	Teaching Strategies	Resources
To discover that good dialogue is realistic, i.e., it fits the characters and the situation.	Read several serials from the comic strip, "Winnie Winkle the Bread Winner." Or, make up a dialogue that does not fit the character or situation (i.e., two students discussing the two week extension of school into summer, the football coach giving a pep talk to the losing team at half time).	Oregonian
To see how the author imitates realistic speech.	Read a short story. Discuss briefly the character and the situation. Examine carefully the differences and similarities in the speech of the characters. Emphasize a discussion of HOW the author imitates natural speech. Study the use of contractions, fragments, word order, dialect (words and expressions and pronunciation) and slang.	S. Jackson, "After You, My Dear Alphonse" or "Charles" M. Heyert, "The New Kid" A. B. Guthrie, Jr., "The Bargain," "First Principal" W. Faulkner, "Two Soldiers"
To see that much conversation is routine and that good dialogue has a purpose.	Record exactly as possible, a conversation you heard of which you were not a participant. This may be among the members of your family, kids on the street, clerks and customers in the store, or among people riding in a bus or eating in a restaurant. Or you may record a news interview or press conference, or a conversation between the guests and host on a talk show. Ditto some of these conversations and have a class discussion. Discuss which conversations are more interesting and why. Discuss the strengths and weaknesses of each. Try to identify the situation and characters involved. Does all of the dialogue contribute to the situation? Could any of the dialogue be deleted? Could you add some dialogue that would give more understanding of the speaker?	For a complete discussion see the Oregon Curriculum Language / Rhetoric I, pp. 260-262

Objectives	Teaching Strategies	Resources
To practice polishing a dialogue emphasizing purpose and natural speech.	Revise the dialogues having the students work in small groups. Each dialogue should be revised by at least two groups. Have each group present their revised dialogues orally without props. Have a discussion on the effectiveness of each group's presentation.	
To examine dialogue as a way of revealing character.	Reexamine a short story. Discuss the dominant traits of the character and how they are illustrated. Concentrate on the words of the character and those things said about him.	
To draw all three, realism, purpose, and characterization into one dialogue.	Have the students choose a situation similar to the following and write a dialogue. 1) A nervous teenager, just learning how to drive, must explain to his crabby neighbor how he ran over three of her rosebushes. 2) A distressed woman driver is arguing with a policeman against his intention of giving her a ticket. 3) Two Junior High girls are debating which of them a certain boy likes. Ditto and discuss some of the dialogues.	Laidlaw New Approaches to Languages and Composition Book 8 pp. 412, 464.
To examine the secondary techniques used in oral dialogue that reveal character.	Listen to an excerpt from a Bill Cosby album. Discuss the personality of the character and his dominant traits. Discuss the techniques of voice inflection and pitch, volume and pace as ways to reveal character, mood and emotion.	Bill Cosby Is A Very Funny Fellow, "The Pep Talk" Bill Cosby, Revenge "Two Brothers" I Started Out As A Child, "Medic"
To practice oral interpretation of a character.	The teacher may want to work out a dialogue of his own for further examples of this technique. Divide the class into groups and distribute the best examples of situation dialogue written by the students shortly before. Have the students present their interpretation of the dialogue. You might want to record some of these and play them back for further evaluation or have a written evaluation form the students fill out.	

Objectives	Teaching Strategies	Resources
To identify the secondary techniques written dialogue uses to create character, emotion and mood. To observe that punctuation has a purpose.	Study the excerpt from "Flowers for Algernon" where Charlie has just learned about punctuation but has not discovered its function. Discuss the placement and effect of Charlie's punctuation.	Daniel Keyes, "Flowers for Algernon."
To generalize about the use and effect of punctuation.	Study excerpts from a short story or novel discussing placement of quotation marks and use and effect of exclamation marks, dashes, ellipses, apostrophes.	Ray Bradbury, Dandelion Wine Charles Portis, True Grit L. Williams, "A Man of Peace"
To generalize about the use and effect of continuity statements.	Examine several excerpts of dialogue and discuss the different techniques writers use to indicate who is speaking	Same as above
To practice using the techniques of punctuation and continuity.	Choose an excerpt from a play and remove some of the punctuation. Have students rewrite the dialogue putting in punctuation and omitting the name tags preceding each speaker's remarks and inserting continuity statements to clarify who is speaking. Place some of these on the overhead for discussion.	Rod Serling, "The Monsters Are Due on Maple Street" Hans C. Andersen, The Ugly Duckling

Optional culminating activity. This would be best taken up in conjunction with the study of folktales in literature.

To apply all the techniques of characterization which they've studied in a creative situation.	Have the students break into workable groups. Choose one of the following themes: 1) rags to riches 2) stupid or ugly fellow makes good 3) "Beauty and the Beast" Create a simple plot. Create a cast of characters each possessing one or two dominant character traits. Create the setting, physical appearance of the characters, actions and dialogue so they reinforce the dominant traits of the character. This project should take several days of writing and polishing. When completed, the students might decide to dramatize their folktales.	Oregon Curriculum: Literature I

POSITION PAPER: LANGUAGE

Introduction

Walt Whitman once wrote that language is not an abstract construction of the learned, or of dictionary makers, but is something arising out of the work, needs, ties, joys, affections, tastes of long generations of humanity, and has its bases broad and low, close to the ground.

Recently, however, this humanistic view has become somewhat obscured by the great debates over the merits of "new grammar" over the "old grammar," and the place, if any, of grammar in a modern language arts curriculum. Indeed, the backlash of this conflict has placed members of the 1969 workshop in the position of having to answer questions that may never be completely resolved, even by the experts. What we define then as the posture of the language and it components in the District 4J junior high school language arts curriculum must necessarily be a compromise.

In addition to the rationale for our position, and subsequent guidelines and recommendations, we offer a sample unit and an annotated bibliography to aid teachers in guiding students into inquiry about the nature of language and involving them in pursuing answers to questions which are of interest and significance to their own lives.[1]

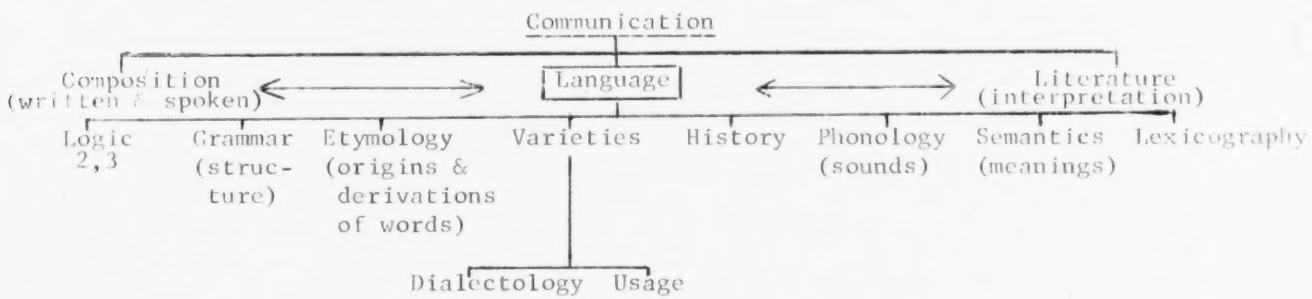
Aspects of Language

If Postman, Weingartner, I. A. Richards and others are right, the primary goal in language teaching should be to help students increase their competence to use and understand language, especially those styles, varieties, and functions of language that most intimately affect their lives.[1]

The 1968 Language Arts Workshop outlined six language categories as prerequisite to such desirable language behavior:

1. the history and structure of language
2. social implications of language (usage)
3. concepts of language ambiguity (semantics)
4. concepts of language manipulation (writing and speaking choices)
5. concept of language power and influence
6. concept of language as a means of defining and ordering reality

Within this framework, members of the 1969 workshop see the specific responsibilities of a productive language program and its close relation to other language arts areas in this way:



This is not to say that all of these experiences should be the concern of the junior high school teachers only. Rather, in the fashion of Jerome Bruner's spiral, many concepts introduced in the elementary school should simply become progressively more complex as the curriculum advances and the child matures.

Grammar and Usage[4]

Currently several views exist about the systematic approach to the teaching of formal grammar in the schools. On the one hand a considerable body of lay public and teachers who do not have to deal with it in their classes are emphatic in their demands for renewed emphasis on the teaching of formal traditional grammars. They claim that instruction in formal grammar not only insures acceptable language usage and more effective expression of ideas, but also makes students think logically, understand and read literature better, and, generally, succeed in college work.

Then there is the group who hold the view that a systematized study of grammar has little or no influence on effective communication, language usage, and thinking ability. And they claim support for their opinion from a considerable body of experimental data and research.[4,5,6] This group favors a study of grammar concepts only when the need to improve students' ability to express ideas forcefully arises.

A third group, including members of the 1969 Language Arts Workshop, feels that <u>all</u> language should be taught as in integral part of human knowledge and activity. We believe that students should be helped to think and speak and write as clearly and effectively as possible. Research indicates that isolated formal drill in traditional grammar--i.e., memorization of definitions, identification of parts of speech, and traditional diagraming--as an end in itself does not achieve this goal and should, therefore, not generally be used.[4] The study of grammar, however, is necessary and profitable when used to deal directly and immediately with problems of mechanics, usage, and style. Such an approach, a functional one, does not begin with grammar but rather makes use of grammar when knowledge of structure helps solve a communication problem that has developed. An inductive analysis which results in the development of formal rules and which may be helpful in dealing with this approach should not

be construed as inappropriate, however; rather, formal analysis should not generally be used in isolation from writing and usage problems.

For example, many teachers have students who consistently and conscientiously produce sentences that are infested with dangling elements. This, then, might be the time to use the technique offered by transformationalists to explain the process of embedding elements such as relative clauses (or for that matter the embedding of any part of one sentence in another), in order to show students a way to eliminate misplaced modifiers in their writing. A student can be led to see that a faulty structure, such as

The boy was from Eugene who saluted.

actually consists of two underlying sentences,

S^1-- The boy was from Eugene.

S^2-- The boy saluted.

each of which contains the identical element, the boy. The student can then identify and correct his particular problem by inserting (embedding) the second sentence (S^2) immediately after the identical element in S^1:

The boy (the boy S^2 saluted) was from Eugene.

At this point a student can see that if he substitutes who for The boy in S^2 he will have produced a clearer and more effective sentence--

The boy who S^2 saluted was from Eugene.

But more important, he has discovered a process that will help him state his ideas more clearly.

In addition to the utilitarian value of using structural analysis to explore some problems of mechanics, usage, and style, we feel that students have a right to study language as human behavior and as a relevant link from past to present, and from present to future. We also believe that language is a tool of thought and that, for this reason, students should have the opportunity

to develop the cognitive processes (thinking skills) that underlie all of their utterances.[2] A student's intuitive knowledge of the syntax of his native language probably exceeds the largest grammar book ever written. Where better could he practice such thinking skills as classifying, analyzing, generalizing, and verifying, than in dealing with his own language?

The following excerpt, adapted from the Language Arts Curriculum Study, 1967-68, of the Beaverton School District, summarizes our answers to the questions "What kind of grammar shall we teach?" and "How should usage be taught?"

> Recent endeavors by linguists have been in the direction of trying to describe the English language as it operates, or to write a first real grammar of the English language. Finally it seems as if a reformation or a sounder way of approaching the study of the English language has emerged in the work of the transformationalists. The new grammar involves the whole writing system: syntax (the study of the sentence) and phonology (the study of the relationship between sound and spelling). Most important in the recent work of these linguists is the application to the study of English of the methods of inquiry which are being applied in the fields of anthropology, mathematics, and physics. Objective inquiry has built up a body of new information about how the sound and writing system of English works, and about the mechanics by which an individual is able to generate an infinite number of well-formed sentences many of them entirely original.
>
> However, since the new grammar is still in a formulative stage, and the old presentation has usually proven sterile and profitless, the best procedure seems to suggest a more functional application of some aspects of a grammar. Fortunately some suggestions have been made to help teachers.[7,8,9] These articles give concrete ideas for building an awareness of English structures through the use of an inductive approach in which students develop their own generalizations by observations of many samples of language in action, and in turn are helped to apply such generalizations to their own expressional problems.
>
> Having considered the inadequacies of the traditional grammar and the possibilities of the new scientific grammar, how then is the study of any grammar related to usage? Those who claim that grammatical knowledge will insure correct usage--"It is I" instead of "It is me"--are unaware that the descriptive or scientific approach to language discards the concept of right and wrong or of better or worse and applies the concept of appropriateness to language structure. The sentences "It is I" and "It is me" express the same concept through the choice of different words. Those people who feel that "It is I" is preferable have, in the past, relied on the one authority, the old grammar book. Exactly where the grammar book got its authority is not quite clearly

determined. But teachers of English have felt that one of their major responsibilities is to bring the language of each boy and girl into harmony with the judgment of the grammar book. On the other hand reputable linguists, the advocates of the concept of appropriateness, do not state, for example, that "ain't got none" is as acceptable as "haven't any." They reserve the right to explain or to describe both constructions because both exist as a part of the internal structure of the language. But they point out that for social reasons or because of historical accident, the one construction "haven't any" is ordinarily to be preferred.

Perhaps the most recent point of view toward the usage problem is especially well stated in the document, Linguistics and Your Language by Robert Hall.[10] His suggestion is that a student study different kinds of usage patterns and where they are most frequently found in American life and then, with guidance from teachers, decide what kinds of usage he wants to use for various occasions. Robert Pooley[11] in his articles, "Looking Ahead in Grammar" summarizes the same view in five statements:

1. Language changes constantly.
2. Change in language is normal.
3. The spoken language is the basis of the rules of usage.
4. Correctness rests upon how the language is used.
5. All usage is relative, derived from appropriateness rather than from formal rule.

For an exciting and comprehensive view of the usage problem, the unit "A Mature Attitude Toward Usage," (Student Version) published by the Curriculum Center of the University of Oregon is highly recommended. (See Appendix at the end of this section.)

Since the transformational approach probably represents the most scientific description of language at this time, all language arts teachers have an obligation to gain as much knowledge about it as possible and to be aware of the current trends in modern linguistic research.

The Inductive Method

It should be stressed, however, that the system of grammar and the kind of terminology used are secondary in importance to the method used and the purpose for which that method is used. Because laws of language describe something that would happen whether or not anyone had stated the law, success of a student in studying grammar is based on bringing to the surface what he knows intuitively. The inductive method is indifferent to specific doctrines; its emphasis is on how students do their thinking, not on the indoctrination of particular thoughts.[12] Therefore an inductive, inquiry approach should be used for the teaching of any kind of grammar. And we should never allow an insistence on linguistic terminolgy to discourage teachers from trying a new approach. It is better to use traditional terminology and an inductive approach than it is to use linguistic terminology and a deductive approach. In fact, if transformational-generative grammar is taught in conventional ways, it will be found to be as useless as any other system of grammar.[13]

Problems in Teaching Grammar

Many teachers who try teaching the "new" grammar, or anything else, inductively become frustrated by the amount of time this process seems to require and wonder what must be removed from the language arts curriculum to make room for the new. We forget that with the "new" grammar comes a "new" goal. Because the inductive method of teaching focuses on the process rather than on the answers, the conclusions students draw are important not so much as correct answers but as a way to stimulate further thinking and discovery. In fact the concern of some teachers that every student get all the answers right may lead to overteaching and the belaboring of technical points long past students' initial discovery. This is drill, this is time wasted, time much better spent in letting students discover that the processes used to discover relationships and order in grammar might also be used to find answers to problems in social

studies, science, and math, as well as in literature and rhetoric.

Another way of making time do two things is to integrate language activities with other areas. An effective correlation develops naturally, for example, between the study of a Shakespearean play (or a selection from Chaucer or Beowulf) and the history of language and language change. Students with an understanding of transformations could use this knowledge to revise and edit their own writing or to examine elements of style of professional writers. Too, language concepts often overlap generalizations developed in other fields, and this re-enforcement amplifies important ideas without requiring time-consuming activities and endless exercises. For example, the notion of change is paramount in social studies as well as in language.

Although inductive teaching does not mean random teaching, no teacher should ever feel pressured to teach "everything in the book." For this reason we offer guidelines about the place of language, especially grammar, in the curriculum. No attempt is made to spell out what should be included from the broad area of language, such as history, usage, dialectology, lexicography, etc., but, because of the controversy about grammar, realistic skills and concepts for this area are listed.

Approximately one-fourth of the time alloted to the language arts program should be assigned to the broad scope of language activities. Of this, probably not more than one-half of the language program should be devoted to the actual study of grammar.

Because certain elements examined in the structure of a language (grammar) are closely related and some are sequential, we recommend that the first part of grammar include the study of the kernel (basic) sentence and its parts; that the second part explore the structure of double base transformations (compounds, adjectives, appositives, relatives clauses); and that the third part be concerned with the study of single base transformations that account for when and where clauses.

Reference for Position Paper on Language

1. Postman, Neil. "Linguistics and the Pursuit of Relevance." Eng. J. 56: 1160-1165, 1967.

2. Anderson, Freeman B., et al. New Directions in English. Harper and Row. 1969

3. Goldstein, Miriam. The Teaching of Language in Our Schools. Macmillan, 1966. 190 p.

4. Adapted from The Language Arts Curriculum Study. Beaverton School District 48. Beaverton, Oregon, 1968.

5. Beaverton Guide, p. 8.

6. Beaverton Guide, p. 8.

7. Kaulfers, Walter. Four Studies in Teaching Grammar from the Socio-Psychological Viewpoints: Stanford U. Bookstore, 1945, 74 p.

8. National Council of Teachers of English, Commission on the English Curriculum. The English Language Arts in the Secondary School. Appleton, 1965. 488 p.

9. The Instructor, Vol. LXXV, No. 7, (March, 1966).

10. Hall, Robert. Linguistics and Your Language. Anchor Book, 1960. 265 p.

11. Pooley, Robert C. "Looking Ahead in Grammar." Nat'l Ass'n. Sec. Sch. Prin. V 39, Sept. 56-61: 1955.

12. Postman, Neil. The Uses of Language. Holt, Rinehart and Winston, Inc. 1965. 275 p.

13. Postman, Neil and Weingartner, Charles. Linguistics: A Revolution in Teaching, Delta. 1966.

Annotated Bibliography for Language

No book on language is meant to say all there is about language, for "man's knowledge of his language far exceeds the largest grammar book that can ever be written."* We should examine various language books to find their strengths and their limitations. Indeed, we owe it to our students, as well as to ourselves, to keep abreast of current scholarship in our field. The following list of books is provided with the hope that junior high language arts teachers will undertake serious study of these publications or their equivalents. As is indicated in the selection of titles, it is felt that junior high language arts teachers should be authorities in their field, should be aware of the preparation that elementary students receive in language, and should be conversant with reading materials suitable for parents.

Anderson, Freeman B., et al. New Directions in English. New York: Harper and Row, Publishers. 1969.

A linguistic approach to a pre-grammar for grades one through six. All language arts teachers should read the introduction in the teacher's editions which shows the influence in the elementary school of inductive teaching and linguistic research. The art work is only one indication of the ingenuity in this series.

Aurbach, Joseph, Cook Philip H., Kaplan, Robert B., and Tufte, Virginia J. Transformational Grammar: A Guide for Teachers. Washington, D. C. English Language Services, Washington Educational Research Associates, Inc., 1968.

Intended as a self-instruction guide for teachers. Includes an excellent section on phonology and morphology.

Educational Design Inc./Caleb E. Crowell. The Oregon Curriculum/a Sequential Program in English/Language I/ A Self-Instructional Orientation for Teachers. New York: Holt, Rinehart and Winston, Inc., 1968.

Published by Holt to serve the purpose stated in the title.

Goldstein, Miriam. The Teaching of Language in Our Schools. New York: The Macmillan Company, 1966.

A Macmillan guidebook for parents sponsored by NCTE. Presents to the general reader new developments in English language in the elementary and high schools. Clarifies all technical terms in a handy glossary. Gives a good overview of the work done at the various study centers.

Jacobs, Roderick, G., and Rosenbaum, Peter S., Grammar 1, Grammar 2, and Teacher's Guide for Grammar 1 & 2. Boston: Ginn and Company, 1967.

A fast, efficient study in three very readable books. Uses delightful sentences for analysis. Excellent in its discussion of deep structure. Grammar 1 is also printed as the grammar section of the seventh grade Ginn language book; Grammar 2 is the equivalent of the eighth grade Ginn language book.

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*Malmstrom, Jean, An Introduction to Modern English Grammar, New York: Hayden Book Company, 1968 p. ix.

Joos, Martin. The Five Clocks. New York: Harcourt, Brace & World, Inc., 1961.
A linguistic excursion into the five styles of English usage. Short and imaginative.

Malmstrom, Jean. An Introduction to Modern English Grammar. New York: Hayden Book Company, 1968.
Richly illustrated with quotations and cartoons to demonstrate the many relationships between language and literature. Can supply examples from literature to illustrate such concepts as ambiguity, non-sentences, levels of usage, dialects.

Martin, Bill, Jr. Sounds of Language Series, Grades 1 - 6. New York: Holt, Rinehart and Winston, Inc. 1967.
Although these books are readers, they are annotated to bring out, not only literary characteristics and underlying language dimensions, but also linguistic structure. A look at this beautiful series will show why a traditional approach to grammar in junior high is inappropriate for students who have been so well prepared for transformational. These books, which are used in Eugene, are enough to make some junior high teachers consider teaching lower grades. Could be of value for individual junior high students with reading problems.

Shugrue, Michael F. How the "New English" Will Help Your Child.
A tiny paperback by the Assistant Secretary for English of the Modern Language Association of America. Easy reading. A good overview for teachers, not only of changes in language, but also in literature and composition as well. This would make a very handy reference to share with parents.

Thomas, Owen. Transformational Grammar and the Teacher of English. New York: Holt, Rinehart and Winston, Inc., 1965.
Written by a former junior high teacher and, in his words, "This book is a pedagogical rather than a scientific grammar. Specifically, it seeks to describe those aspects of transformational grammar that, in my opinion, have the greatest relevance for teachers."

A RESOURCE UNIT: LANGUAGE

The Varieties of Usage

This unit deals with the varieties of English as seen in dialects and in usage. A basic aim of the unit will be to establish the notion of variation in English as natural, not only from region to region, but also from one occasion to another. If this notion is discovered and accepted by students, the unit may provide the necessary background for practice throughout the remainder of the year in the usage choices which will give the students the most favorable social consequences.

The unit provides a number of activity choices which could serve as a pool of ideas, ideas which a teacher might draw from for class assignments, and ideas which students might select for group and individual assignments.

Concepts of value to the teacher in teaching this unit:

1. Language is constantly changing and "right" and "wrong" with reference to language, are only relative terms. "Wrong" means either unclear or out of harmony with current practice of educated Americans.

2. "Effective" language is not necessarily "standard"; i.e., "substandard" English may sometimes be more effective than "standard" English.

3. Language should be judged on the basis of its appropriateness for a given situation.

4. Each person speaks a dialect; English dialects vary considerably around the world; in each nation or community the prestige of one dialect at a given time is likely to be higher than that of others, even though no one dialect is "correct" or "incorrect."

5. Each dialect has its functional varieties and the speaker's or the writer's specific communication purpose determines the particular variety that he will use.*

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*Adapted from "Criteria for Evaluating High School English Programs," English Journal, December, 1968. p. 1282.

Objectives	Teaching Strategies	Resources
To observe the variation in language a speaker may use in different social situations.	Use role playing. Prime a student to use language very formally in an informal situation. Discuss students' reactions to this speaker. The opposite situation could be worked out by a second group simultaneously. Let groups of students work out a skit, each employing the same language problem in different social situations, e.g. in one group a student requests a loan of money from a friend his age; in another group the request for money is made of an employer who owes him some money and might be angry to be reminded of it. Present the group skits and discuss.	See Language/Rhetoric II of Oregon Curriculum, p. 316 for complete description of possible role-playing situations.
To explore the meaning of the word "right" as it is used in "It is 'right' to say 'He doesn't' instead of 'He don't!'"	Use inductive discussion which might start by comparing the meaning of "Right" in several sentences.	For a transcript of an actual inductive discussion on this topic, see Teaching As a Subversive Activity by Neil Postman and Charles Weingartner, p. 70ff.
To generalize about the nature of correct usage. To classify the various levels of usage students can think of.	Continue inductive discussion. Provide examples of dialogue from speeches, comic strips, etc. Use these to classify into various levels.	See The Five Clocks by Martin Joos a symbolic discussion of the five styles of language. Another system of classification, in chart form, can be found in "A Mature Attitude Toward Usage," an appendix at the end of this section.
To define usage.	Might be done as a quiz.	
To explore the justification for learning different levels of usage.	Play "Why Can't the English?" (teach their children how to speak) from "My Fair Lady." Discuss the plot of the play.	"My Fair Lady" record album. Movie, if it becomes available. Complete script is available at the U of O Library. A good justification for using language appropriate for the situation comes from Calpurnia, the Negro housekeeper in To Kill a Mockingbird.

Objectives	Teaching Strategies	Resources
To identify several aspects of dialect (geographic, educational, professional)	Present for study numerous poems and folk songs. Ask students to identify and label variant forms and then describe the speaker's possible geographic, professional, and educational background.	Folk song books. Individual poems or songs: "Whoopee Ti Yi Yo, Git Along Little Dogies," Sidney Lanier's "Thar's More in the Man Than Thar Is in the Land (regional, uneducated dialect of Georgia), Richard Armour's "Mother Tongue," (catalogue of vocabulary differences in British and American English), T.A. Daly's "Between Two Loves," (a humorous example of an Italian speaking his version of English as he tries to decide which of two girls to marry), any appropriate poems of Robert Burns, Leo Rosten's book The Education of Hyman Kaplan, Joel Chandler Harris's Nights With Uncle Remus (Central Georgia Negro dialect), Jesse Stuart's The Thread that Runs So True (Kentucky Hill speech), Marjorie Rawling's The Yearling, (Cracker speech).
To observe the regional vocabulary choices for the same object throughout the U. S.	Let students tell which of several vocabulary choices they make for particular objects.	A list of key words that linguists have found useful for this purpose is found in the 8th Grade Oregon Curriculum, Language/Rhetoric II, p. 276. Another such list is found in Dialects U.S.A. by Jean Malmstrom and Annabel Ashley, NCTE, 1963.
To observe regional difference in the pronunciation of the same word.	Play record.	Record: "Varieties of English: Samples of Regional Dialects" found in back of 7th Grade Oregon Curriculum, Teacher's Guide to Language/Rhetoric I.
To define dialect.	Inductive discussion: Dialect is a characteristic way of using language found in a group which shares the same speech habits. It is simply a variety of English; everyone speaks a dialect. "American English consists of several dialects, both geographic and social in origin, and within these dialects are several functional	The quotation at the left is taken from "Social Levels of English," an unpublished unit of the Oregon Curriculum by Arthur Lorentzen. For three very colorful and different studies of dialect in the U.S., see "Harpin Boont in Boonville," Time, February 1969, p. 20-21 (describes a dl-

Objectives	Teaching Strategies	Resources
	varieties of language suited to particular social situations."	most-distinct, invented language existing in a hamlet in California); Ain't You Got a Right to the Tree of Life? by G. E. Corrwan, Simon and Schuster, (a paperback full of photographs, songs, and conversations of the people of St. John's Island); "'Rapping' in the Black Ghetto," by Thomas Kochman, Trans-action, February, 1969, p. 20 ff. (a very colorful article which shows how "making it in the ghetto depends heavily on verbal ability and style").
To write a short conversation in dialect.	This assignment overlaps nicely with the study of characterization in rhetoric. These might be read aloud to the class or even taped and played back with a slide show coordinated with the tape.	
To observe differences in dialect informants around them and to generalize about the influences shaping these dialects.	Help students plan a linguistic survey to determine dialectal terms most commonly used in the area and the factors most influencing local speech. Note: Although the process involved is worthwhile for students in itself, few definitive conclusions can be expected in the Northwest. Investigators working on the Pacific Coast Linguistic Atlas have found that the speech found there represents the mingling of dialects of many regions, especially New England, Upstate New York. During the later stages of settlement, many immigrants from Germany and Scandinavia came to Oregon.	See Lorentzen, op.cit., 4 f.
	Important steps in the process would be to: 1) compile a check list of approximately 20 items designed to elicit information concerning vocabulary and grammatical usage. 2) for each item include several	Dialects, U.S.A., by Jean Malmstrom and Annabel Ashley, NCTE, 1963, p. 24.

Objectives	Teaching Strategies	Resources
	dialectal choices from various sections of the country. 3) as each informant is interviewed, determine whether or not he is a native; where he has lived; his education; the background of his parents.	
To explore the difference between Webster's Second and Webster's Third.	Provide students with copies of both dictionaries. Ask them to compare entries of words they will find listed only in the Third such as litterbug, potty-chair, astronaut, beatnik, boo-boo, countdown, den mother, drip dry, footsie, hard sell, mccarthyism, no-show, schlemiel, sit-in, zip gun, jungle juice.	
To generalize about the reasons for differences in the two editions. In other words why does the Third have entries that the Second lacks?	Ask them to compare entries for words which have changed in status or meaning such as "unique" and "ain't."	A grand source of questions and leads to profitable words for comparison is the book Dictionaries and That Dictionary, a casebook on the aims of lexicographers and the targets of reviewers, by James R. Sledd and Wilma R. Ebbitt, Scott Foresman, 1962.
To generalize about the sources of new uses of words in the Third.	Ask students to look up words which have citations from famous people: "goof," (Eisenhower), "sick," (Elizabeth Taylor), "drain," (Ethel Merman), "Puff," (Willie Mays).	See the preface of each edition concerning the sources of citations.
To learn by doing about the purpose and job of a lexicographers.	Ask each student to hand in 10 slang words with definitions. Compile a master list and then ask for citations (quotation, speaker, situation, and a probable definition.) Assign every class member a job such as etymologist, phonologist, semanticist, orthographer, secretary, editor, and, with these, publish a dictionary.	For a complete description of this project, see "Junior High Lexicographers," by L. Lakota Brown, English Journal, October, 1966, p. 909 ff.

Objectives	Teaching Strategies	Resources
To determine which items of usage are worth studying.	Ask students to develop a continuum showing the range in social importance of various items of usage. For instance, at one end might be items such as "shall/will" and at the other end might be items such as "He come/He came." Those items ranked highest in importance could be those worthy of practice by the class.	
To practice forms of usage for social success.	Ask students to write telephone scripts for 2 people which involve as many usage choices as possible. Dittoed copies should be made for the class. All writing utensils should be put away. Each student then is faced with scripts containing usage choices such as the following "I didn't do very ____good/well____ on the test today." Two students are selected to read the dialogue on the phone (teletrainer phone or any makeshift) filling in the blanks orally, but the class watches, without pencils, mentally making the choices each time. The same script is practiced several times.	Samples of this kind of exercise are found in Harbrace Guide to Sentence Building by Hook and Stevens, Harcourt, Brace and World, p. 69 & 70.

APPENDIX

Student Version

A MATURE ATTITUDE TOWARD USAGE

Language Curriculum VI

I. Introduction to the Student

Writers and speakers often ask themselves "Should I use this expression in this particular situation?" or "Is this good English?" Many writers--especially high school students--seem to have little confidence in their ability to answer these questions accurately. Some are afraid to write anything at all, simply because they are afraid of making errors. These same students, on the other hand, show no lack of confidence in their ability to use language when they are talking to friends and family. They actually seem to enjoy using their native language in these informal situations. Have you ever wondered what it is that makes a person so afraid of committing errors in writing and yet permits him to talk for hours without worrying at all about such things?

Some people feel that only English teachers (and perhaps a few other persons) know how to answer questions about correct English. Somehow, the English teacher is supposed to have had correct English drilled into him during his university days. Just let an English teacher approach a group of students (or even adults), and someone is sure to comment that "We better be careful of what we say." To consider "good English" as something only an English teacher knows is, of course, unrealistic. Such an attitude is based upon a misconception of what "good English" really is. Millions of people all over the world write and speak good English every day, and only a very small percentage of them are teachers of English.

What does the term "good English" mean? In the minds of some people, "good English" is only the Received Standard English spoken and written by cultivated Englishmen. To these people, nearly all Americans, Canadians, and Australians speak "bad" English. Others think that only the English spoken and written by those with a university education is "good English." Still others feel that "good English" is the kind spoken by the influential people in their own community or city. Each of these attitudes indicates that the word "good" is being interpreted in a very narrow sense. Some people even call such attitudes "linguistic snobbery."

What, then, is "good English"? Is the language of the university-educated person really the only "good English" spoken and written in our country? Is the word <u>good</u> necessarily synonymous with Standard English--the kind of language taught in our schools, spoken and written by educated people, and used in the important affairs of our country? Or is "good" a term that can apply to other kinds of writing and speaking? Is the following passage "good English"?

> Once or twice of a night we would see a steamboat slipping along in the dark, and now and then she would belch a whole world of sparks up out of her chimbleys, and they would rain down in the river and look awful pretty; then she would turn a corner and her lights would wink out and her pow-wow shut off and leave the river still again; and by-and-by her waves would get to us, a long time after she was gone, and joggle the raft a bit, and after that you wouldn't hear nothing for, you couldn't tell how long, except maybe frogs or something.[1]

There are items in this quotation that mark it as being the language of an uneducated person: chimbleys, awful pretty, and you wouldn't hear nothing, for example. But is this language effective in getting across to the reader a picture of night on the Mississippi and Huck Finn's feelings about it? Why? Would you like it as much if it had been written in the way an educated person might speak?

> Once or twice a night we would see a steamboat slipping along in the dark, and now and then she would belch a whole world of sparks up out of her chimneys, and they would rain down in the river and look extremely pretty; then she would turn a corner and her lights would wink out and the noise would disappear and leave the river still again; and after a while her waves would get to us, a long time after she was gone and rock the raft a little, and after that you wouldn't hear anything for a long time, except for the frogs.

You will probably agree that the passage is more effective as Mark Twain wrote it. If he had written his book in the English of educated people it probably wouldn't have become the classic it is today because the language would not have fit the situation nor the characters. In other words it would not have been appropriate. Perhaps you remember other scenes from the book which, like the one above, are "good" English in the sense of "effective," but which are not Standard English for Huck's time or our own. Does Huck's use of Substandard English (those dialects which differ from the prestige dialects) mark him as being unintelligent or morally "bad"? Where did Huck learn his language? Did he have a choice as to which kind of English he learned as a child? Since language is learned by every child from his own parents and other associates, it would seem a bit unfair to label Huck as "stupid" or "bad" simply because he spoke a particular kind of English. Can you think of an instance where you thought a person spoke effectively even though he used substandard pronunciations and word forms?

In this unit, from this point onwards, the term "good" English will mean "effective" English. You will continue to encounter in many other places, however, the word good used as a synonym for Standard English. The point that you should understand is this: Language can be good in any dialect, standard or substandard, if it is appropriate for the occasion and speaker and if it is effective.

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[1] Huck Finn, Chapter XIX

The word dialect may need definition. A dialect is a variety of a language which differs from other varieties of the same language in matters of vocabulary, pronunciation, and grammar. Linguists speak of national (or continental) varieties of English such as British, Australian, and American, and they speak of regional dialects within these national dialects. For instance, within the United States there are three main regional varieties--Northern, Midland, and Southern--which differ considerably among themselves, although not as much as the regional dialects of Great Britain do. Divisions within a society--call them social classes, if you want to--bring about other varieties of language which are called social dialects. Thus we can speak of Huck Finn's language as being an American Midland regional dialect and a substandard social dialect. Within any one of these regional and social dialects, there is a wide range of differences, especially in the spoken language. Standard Written English, whether it is written by an educated Englishman or American, Northerner or Southerner, is very much the same from country to country and from region to region. This uniformity of Standard Written English, especially the more formal varieties, is one of the main reasons why you are taught Standard Written English in school; it can be used over a wide geographical area and for an infinite number of purposes.

But what about the problem expressed in the opening question: "Should I use this word in this particular situation?" Even if you happen to be a person living, let us say, in the Southern United States and speaking the standard dialect of that region, it is not always easy to decide which word or expression is "best" for every speaking or writing situation. When making a speech at a large public gathering, for instance, is it proper to use expressions such as "who are you asking?" "drive slow," "it looks like it will rain," "I want for you to do it." "different than," "the reason . . . is because," or "I cannot help but . . ."? Should any or all of these same expressions be used in an article written for publication in a literary magazine? Should they be used in a letter to someone you know quite well? Or are these expressions appropriate just for informal conversations like those you have at school during lunchtime? You, the speaker must decide in each case whether the expression fits the situation or not. If it does fit it can be called "good" English for that situation. What you want to know, of course, is how to tell when it fits.

Up to this point, the discussion has implied that you, as a writer or speaker, want to know what the appropriate expressions are. Just exactly what is it that makes writers and speakers eager to choose the appropriate forms? Have you found out for yourself that the use of certain "inappropriate" language stirs up an unpleasant reaction in your audience at times? What judgments about you are sometimes made, simply on the basis of the language you use? Or turn the situation around: What judgments do you make, for example, about a person who says, "Them childrens ain't her'n"? Can you think of examples of how groups behave toward those who do not speak "their kind of language"? Why are you, as a writer or speaker, so concerned with making the "right" choices in the use of language? For one thing you are very much aware of the fact that inappropriate choices of language are marked in red pencil

when they appear in papers written for your English teacher. But what sorts of reactions does your use of "bad" (inapropriate) English have upon the people among whom you live and work and play? These reactions are far more important to you than any red-pencil comment or grade on a school writing assignment. Finally, you might ask yourself whether these reactions to your use of language are always fair or reasonable.

Let us assume, then, that for several reasons you want to put your best linguistic foot forward. You want to use language that does not call attention to itself and represents the best way you can say or write something. Does this necessarily mean that one kind of language will do for all situations? A moment's thought will probably convince you that you change your language to bring it into line with the situation in which you find yourself. The vocabulary and even the pronunciation and grammar of the language you use at a school basketball game differ from the language you use when you answer a question in the classroom or when you write a paper for your English teacher. Your language varies, and you are usually aware that it does.

What we have been discussing here is usage. It is an important part of your education, since every time you write or speak you reveal your knowledge of English usage. This unit is intended to help you determine what your own attitude toward the problem of usage is. In a way, you are developing your own philosophy of language. This philosophy is reflected in your responses to questions like "What is good English?" or what expression should I use in this particular situation?"

One distinction which should perhaps be made at this point is the distinction between grammar and usage, because many people often confuse the two. Much of your study of language in the last few years has been concerned with finding out about the structure of the sentences of your language. You have learned something about the basic parts of the English sentence and how they are organized. This is a study of grammar. It involves the kind of descriptive rules which enable you to draw a diagram of a sentence. At the very bottom of the diagram you make lexical choices. And it is at this point that usage is involved. You know, for example, that every sentence has a noun phrase and a verb phrase. You might say He and I are going," where He and I would be the noun phrase. Someone who speaks a substandard dialect might say "Him and me are going." His choices for the noun phrase would be different from yours. But the structure of his sentence and of yours would be the same. In other words, grammar is concerned with the whole structure; usage is concerned with choices at a very low level in the diagram of the sentence.

II. Usage in the High School English Class

During your years in high school, you have probably become familiar with some kind of English handbook, a manual for writers and speakers. What sorts of things are found in your handbook under the heading usage?

Does it include statements about correct and incorrect pronunciation? Does it include lists of acceptable word forms, along with warnings to avoid substandard forms like blowed, clumb, or ain't? Does it also mention groups of words that are to be preferred such as "different from" "identical with," and "in regard to"? The items mentioned above (as well as many other related items) are traditionally what has been called usage. The English handbook describes those forms that are acceptable in Standard American English, the dialect spoken and written by educated and influential people in the various parts of America. This handbook serves a very important purpose, since one of the major jobs of the school is to give you some control of the standard dialect, the kind of language used in carrying on the important affairs of our country.

Many students entering high school have good control of the spoken standard dialect, but very few have achieved the same degree of skill with Standard Written English. It is with written English that you probably need most help. Is the English handbook all that you need when trying to answer the question, "Should I write this in this particular situation?" The handbook lists many of the most commonly misused items of Standard English, but it usually makes no attempt to list all the standard forms. Similarly, the handbook mentions a few words or expressions which are substandard, but it makes no attempt to catalogue all substandard forms. Another available source of information about usage is, of course, a dictionary. Contrary to what some people say (for instance, "If it's in the dictionary, it's O.K."), most dictionaries do contain both standard and substandard forms. Dictionary makers use labels such as substandard, nonstandard, obsolete, archaic, slang, and dialect to indicate the restrictions upon the use of words and pronunciations which are listed along with the standard forms. Thus these labels give you information about the kinds of speaking and writing situations where the labeled words are now used. What, for example, do you infer about those words which are listed without usage labels? The absence of a usage label has a significance, also.

But even these two handy references--the handbook and the dictionary --cannot provide all the information you need when you are trying to decide whether or not to use a particular word or expression. You can always ask the teacher for help if you are writing in class, but you should probably aim for independence rather than relying upon others to make judgments for you. Let us say, for instance, that you want to know whether to use toward or towards in an essay assigned in the English class. A dictionary will probably list both forms as Standard English, perhaps with some additional information identifying towards as the more common form in British English. You may choose either form and be equally "correct." Similarly, both proved and proven are standard forms in constructions with be or have, with the former occurring more frequently. Choices between two or more standard expressions are not always made this easily. For example, should you use pretty as an adverb meaning 'moderately,' 'somewhat,' 'tolerably,' or 'in some degree' in your English essay,as in I feel pretty good, His paper was pretty bad? Should you use it in conversations where Standard English is expected of you? In this instance, you have to distinguish between

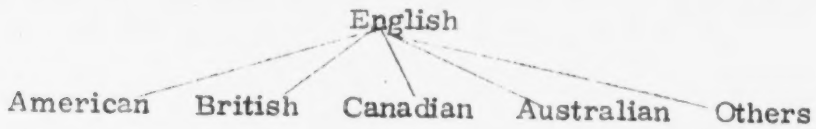
what is acceptable in Written Standard and Spoken Standard English and what is appropriate in formal and informal situations. Pretty, in the adverbial use defined above, is well established as a part of informal Standard English. In more formal varieties of writing and speech, this use of pretty is not common. Based on the evidence given above, is such a use of pretty appropriate for an English essay? No one else can take the responsibility of making this judgment, just as no one else is responsible for the kind of clothes you choose to wear. If your reader or listener disapproves of your choices, he draws conclusions about you and your use of English, not about some "authority" who may have given you advice.

It appears, then, that it is impossible for English teachers to give you any reference or list of do's and don't's which will always save you the job of making choices from among the possible ways of saying things. Making decisions requires the use of judgment, and making decisions about language is no exception to the rule. Usage problems can be made to seem less difficult, however, if you look at English usage in a certain way. First of all, you need to recognize that there is a wide range of tolerance within the dialect that we call Standard American English. In other words, it is not an easily defined set of language habits, but a very complex one. Secondly, you must understand the bases upon which people make statements about English usage. That is, you should know how the student of usage goes about trying to decide what is "standard" and what is not. Finally, you need to recognize that the conventions of language, like other customary behavior, also change wiht the passage of time. The manners and dress of the 1890's are not in fashion today. Similarly, the Standard English of Colonial America is not the same as the Standard English of today. The remainder of this unit deals more thoroughly with each of these three ideas.

III. Variations Within Standard American English

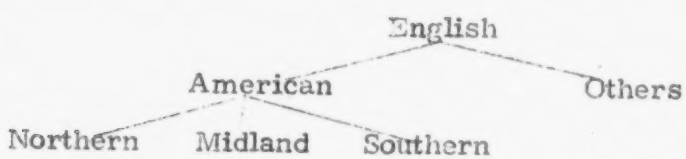
Many usage problems will simply not come up if you recognize that there is not just one kind of Standard English, but several. To say it another way, two different forms or expressions can both be "right." The habit of dividing verb forms, spellings, or pronunciations, for instance, into two neat piles, the "correct" ones and the "mistakes," is a tendency you must resist. You must resist it because it represents an over-simplification of the actual facts of language usage. The word above, for example, when used as an adjective (the above list) or a noun (the above will indicate), has sometimes been condemned as "bad" English despite the fact the word is commonly used in legal and business writing of unquestionable quality. Some members of the "either-or" school object to all uses of the word dove (past of dive), branding it as an "error." The fact that dove is the preferred form in the speech of educated New Englanders seems to have little weight when balanced against the fact that dived is the most common form in Standard Written English. Any classification of items of usage containing only two categories, the right and the wrong, will obviously be inadequate for describing the actual facts of English usage.

If you were to figure out a system of classification that would sort out and organize the facts of usage, how many categories would you need? What variations within our standard language would need to be accounted for? Let us use a branching diagram to represent the different varieties. What does the following diagram say about the entity we call English?



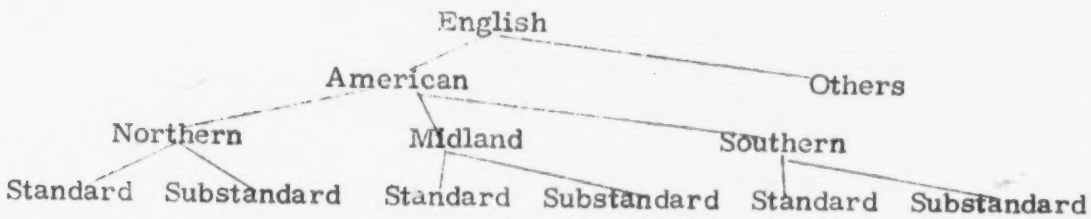
Whether we are classifying information about usage, grammar, history, or some other aspect of the English language, we must recognize national (or continental) variations. Educated Londoners will prefer the verb got (en form of get) to the form gotten, He has got a new car. and they prefer pronunciations like /ʃedyul/ for schedule and spellings like honour and colour. However, despite the many differences between British and American standard dialects, they are also very much alike, as you can tell when you read British magazines or hear English statesmen speaking on television or radio. But, because we live in America, we are especially concerned with distinguishing variations within American --not British or Canadian English.

Variations within what we have called American English require further subdivision of our national dialect. Does usage (that is, word forms, pronunciation, etc.) vary from one part of the United States to another? What illustrations can you think of? The example given earlier, the en form of dive, is a good one. Educated Southerners, among others, say and write dived, not dove. In the Northeast, and in the northern United States generally, educated people usually say dove but write dived. South of a line running roughly through New Jersey, Delaware, Maryland, and southwestern Pennsylvania, educated people usually pronounce the word greasy with a /z/ sound, /grizi/. North of this line, the /z/ pronunciation becomes less common, and finally the pronunciation with /s/ becomes the most common one. (What do you say?) Regional variations like this have led linguists to identify at least three large dialect areas in the eastern United States: Northern, Midland, and Southern. Each regional dialect is, of course, made up of many sub-varieties, and you should realize that the terms Northern, Midland, and Southern are simply handy ways of talking about very complex variations in American English. We can now expand our branching diagram to account for regional variations:



You may have noticed that when we refer to the occurrence of certain pronunciations or verb forms we have used terms such as "in the speech of educated Southerners" or "in the writing of educated Americans."

These qualifications suggest still further subdivisions of American English dialects. Do educated people in your region speak and write differently from those who have had less schooling than they or from those who belong to other social groups in your community? In large cities, for example, it is clear that the members of some social groups share a set of language habits that are largely a result of the company these people keep. That is, people tend to speak and write like those they live and work with. Linguists call language differences of this kind social dialects. Although there are obviously more than two social dialects in most communities, we will identify only (1) Standard, the dialect of those Americans who in general carry on the important affairs of our country, and (2) Substandard, those dialects which differ from that of the prestige group defined above. Substandard English, then, is characterized by forms like hisself, their'n, hain't, clum, and blowed--words that do not occur in the speech or writing of educated people in any region. Since one of your jobs in school is to learn the standard dialect, we will concern ourselves with that particular social dialect, even though we know that substandard dialects have their own kind of complexity. Our branching diagram can now indicate the variations within any regional dialect:



Instead of one kind of Standard American English, we now see that there are at least three. This is not like the situation in Great Britain, for instance, where there is just one prestige dialect, the Received Standard Pronunciation or simply R.P. If you question the existence of more than one American Standard dialect, think back over the kinds of dialects spoken by our last five American Presidents: Franklin Roosevelt, Harry Truman, Dwight Eisenhower, John Kennedy, and Lyndon Johnson.

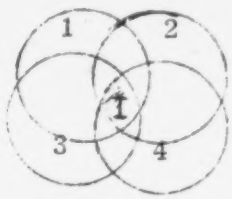
Exercise 1

Part A: List any word forms, pronunciations, vocabulary items, or spellings which distinguish British English from American English. For example, the pronunciation of words like fertile, laboratory, and fast, vocabulary items such as petrol and lorry, and spellings like cheque, mould, and favour serve to identify British English. The introductory section of your dictionary may list such items.

Part B: List any word forms, pronunciations, and vocabulary items that serve to identify regional varieties of American English. The pronoun form you-all (used when speaking to a group) has regional restrictions, as do the past tense forms of the verb dive. Pronunciation of the words can't, sentence, barn, and greasy and the occurrence of

words like bucket and pail, branch and brook, or andirons, and fire dogs all show regional variation. Since some of your classmates may know many more dialect items than you do, it might be better if the class prepared one list together.

Part C: Try to illustrate the variations within American English by means of a series of overlapping circles rather than branching diagrams. For instance, the relationships between British, American, Australian, and Canadian English could be shown as follows:



1. British English
2. American
3. Australian
4. Canadian

The shaded area in the center (I.) could be said to stand for the language features which all four national dialects have in common. Each one has some features which none of the others have, and any two of them may share features which the other two do not have. Your diagram should have at least three circles to stand for the major regional dialects in American English.

Other Variations in American English. Thus far we have identified a number of varieties of American English: both standard and sub-standard varieties of Northern, Midland, and Southern American English --a total of six different kinds. Nothing has been said about the variations within the other national dialects of English, although it is clear that such sub-dialects exist. To return to American English, let us see whether the possibilities of subdividing these dialects have been exhausted.

No one writes exactly as he speaks. Most people would agree that this is a valid statement about their use of language. An obvious exception to this generalization is the situation in which a writer is attempting to reproduce exactly the way a character speaks, as in writing a short story or novel. In most writing and speech, however, you can probably detect variations in usage that are the result of the author's choice of medium--his decision to communicate orally or by means of pencil and paper. The expression "It wasn't me" is a particularly useful illustration of this difference between written and spoken standards of usage. Records of what is actually said by educated people from all three dialect areas in the eastern United States show that me occurs in this expression more frequently than I, except in New England where the usage is divided. The occurrence of me and I shows just the opposite pattern in the writing of educated people. I, rather than me, is used in published writing, although "It is me" and "It wasn't me" probably occurs frequently in less formal writing such as personal letters. "He don't" is another example of the difference between the standards of speech and writing. Records of several investigations show that educated people in the Middle Atlantic States and the South Atlantic States regularly say

"He don't" in informal speaking situations. In other regions usage is divided between "He doesn't" and "He don't." In writing, however, the expression "He don't" is rarely used by an educated person, except in very informal writing situations like personal correspondence. Both of these expressions--"It wasn't me" and "He don't"--are usually labeled as substandard in dictionaries without any indication of the situations where such a label would apply.

If we can agree, for the moment, that within each regional standard dialect there is a difference between the usage found in speech and that found in writing, we can add one more level of branchings to our diagram.

Note that we have omitted the substandard dialects in each of the regions, since our primary interest here is with the standard dialects. How many different varieties of Standard American English have been identified? Suddenly it seems that the term Standard American English represents a more complex set of language habits than you might have imagined. But there is one more level of complexity yet to be examined.

By the time you reached high school, you had at your command at least two--perhaps more--kinds of English that you used habitually when either speaking or writing. If you happen to be a particularly versatile user of language, you might have had as many as four varieties at your command. We are not talking here about regional or social variations, but about variations within the dialect of any individual who speaks and writes the standard dialect of any region. Let us look at a few illustrations before we try to name these varieties.

In an elegant hotel, the elevator operator might say to a group of very important guests, "Please be careful when stepping from the elevator." Obviously, this represents his most formal kind of speech; he is trying to display his best "linguistic manners." When speaking to ordinary guests of the hotel, he might say, "Watch your step when you get out of the elevator." The same person might say to someone he has known for a long time, "Look out there, Jack. Don't trip." As the familiarity with the audience increases, the formality of the language decreases. Like other kinds of etiquette, linguistic etiquette varies with the situation.

You can probably think of times when you noticed that your own

language changed with the formality or informality of the situation. Let us say that you are helping your parents entertain guests at your home. It is your job to answer the door and help the guests with their coats and hats. When the president of the company that employs your father arrives, for example, you might say to him, "May I help you with your coat and hat, Mr. _____?" A little later, a less imposing person--a neighbor--arrives. You feel a bit more at ease around him, since you have seen him before, but you are far from being a close friend of his. You might say to him, "Can I take your coat for you. Mr. _____?" Notice the shift from the very formal may to the less formal can. Next, your uncle Harry arrives. With him you feel very much at ease. You might say to him, "Let me take your coat for you, Harry." A little later, your best pal from school arrives (without his parents), and you say, "How about your coat?" You have sensed that each situation calls for a slightly different kind of language, and your guests more than likely feel properly greeted. Your pal would have sensed something wrong, or at least strained, if you had greeted him with "May I help you with your coat?" Similarly, your father's employer might have drawn some uncomplimentary conclusions about you and your parents if you had said to him, "How about your coat?"

The same sort of adjustments take place in your writing. The formal statement often found in some correspondence, "Your attention in this matter is sincerly appreciated," has no place in a note to a close friend or a menber of your own family. A statement like "Thanks for helping me out" would be far more appropriate. Notice that you do not shift your dialect from standard to substandard (from good to bad, in the view of some people), but you simply use another variety of Standard English. Educated people do not, as some handbooks seem to suggest, go around talking or writing the same way in all situations. Like the versatile person in any activity, linguistically versatile persons "shift gears" and use the kind of language that is most suitable for the thing they are trying to say and for the audience they are trying to reach.

The different styles of English have been identified and named by one American linguist, Martin Joos.[2] Joos's five "clocks" --as he calls different styles of language--are (1) frozen,[a] (2) formal, (3) consultative, (4) casual, and (5) intimate. The latter four are the ones you will try to identify. Formal style is the one used for public addresses, for published writing, for lectures. It is the style used by the President of the United States for example when he makes his inaugural address. You probably make little use of this style except in certain kinds of

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[2] Martin Joos, The Five Clocks (Bloomington, Indiana, 1962).

[a] Frozen style is the style of good literature; it bears rereading, rethinking, and refeeling. However, literary style is not relevant to the discussion at this point.

writing. Consultative style is a kind of middle ground; it is the one used habitually with strangers, that is, in situations where the speaker and listener(s) know little about each other. The speaker has to provide background information as he goes along, since the listener is an outsider. Casual style, on the other hand, lets the listener know that he is an insider. The speaker uses slang and shortened expressions that his friends are familisr with, and he assumes that little or no background information needs to be supplied. The last style, the one labeled intimate, is the kind of language we use in the privacy of our own homes among those who know us best: our brothers and sisters, our parents, our very closest associates. Intimate style, which may seem especially brief and almost incomprehensible to an outsider, does not deal with public information. The speaker trims his utterances down to the bare bones. Since we use intimate style only with those we know best, we assume the listener will be able to make sense out of expressions like "Nuts," "Cold," and so forth. The last three styles are seen in the following variations of the consultative expression, "Are you ready to leave?"

Casual style -- "Ready to go?"

Intimate style -- "Ready?"

To which style (or styles) would you assign each of the following?

(a) What would you like to eat?
(b) What do you want to eat?
(c) What can I fix for you?
(d) Fix something for you?
(e) What do you wish to eat?
(f) What do you desire for lunch?

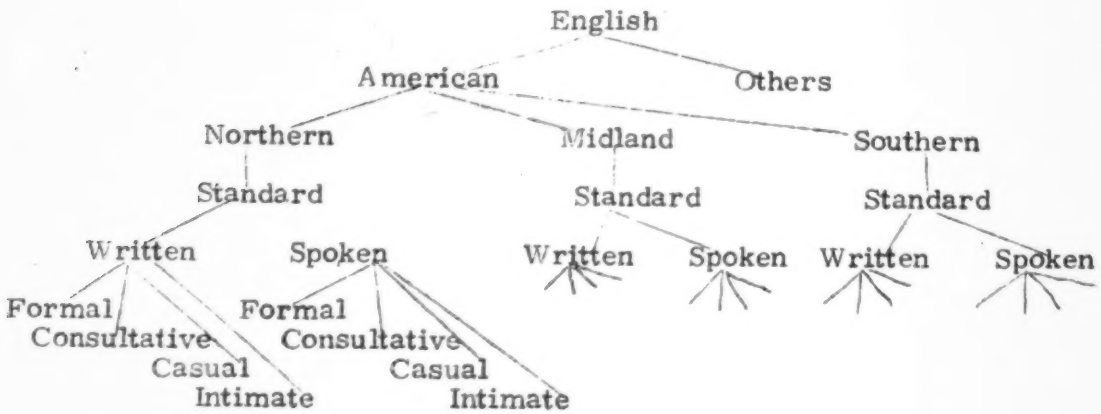
You would probably agree that (e) and (f) are too formal for use in your own home among members of the family. Servants and waiters often use the more formal styles, since serving the public demands a certain formality, at least in the more elegant restaurants. Questions (a) -- (d) represent varying levels of informality. Can you think of other variations of this question? Which styles do you find in the following groups of sentences?

(a) Go to the nearest exit!
(b) Get out!
(c) Please leave immediately!
(d) Beat it!
(e) Scram!
(f) Go on!

(a) Can I help you?
(b) Want some help?
(c) Help you?
(d) May I help you?
(e) May I serve you?
(f) Want something?

It is not likely that you will agree exactly with your classmates' classification of these items, but the differences in judgment will probably not be extreme. The biggest problem will be distinguishing between casual and intimate styles.

If we add this last set of variations to our branching diagram, it will look something like this:



How many different kinds of Standard American English are classified in this diagram? Is it likely that there is a lot of overlap among these varieties? In other words, is it likely that a particular expression would occur in several of these final subdivisions? John Kennedy's statement, "We must never negotiate out of fear. But we must never fear to negotiate," would probably be appropriate in formal writing anywhere in the United States, but his actual pronunciation of this sentence would be restricted to formal or consultative Northern American speech. A statement such as "School bugs me" could be assigned to the casual writing of people living anywhere in the United States, but the actual pronunciation of it might limit it to one region or another.

Selecting from among the many kinds of Standard American English is the problem of the writer and speaker. Knowing something about usage is knowing when to use one expression and not another. What is involved in choosing between expressions like "Those are his" and "Them is his'n"? Obviously the latter is not characteristic of Standard American English in any region. Such choices are matters of usage; however, they involve not choices from among possible standard variations, but choices between standard and substandard forms. You may want to use substandard forms for a particular effect in some situations, but you should do so knowingly. For instance, you might use ain't when speaking in a situation normally calling for Standard English if you want to get a laugh or if you want to affect a "folksy" manner. Political leaders sometimes intentionally use substandard dialects when campaigning in certain parts of their home districts, since Standard English would seem out of place there. The individual is using his linguistic versatility here for his own ends, and there seems to be evidence that such use of language pays off. Can you think of others who use their versatility in language as a means of making a living or "getting ahead"? Do some television comedians fall into this category?

This discussion of varieties of American English has been aimed at making one point very clear: the range of tolerance within Standard American English is much broader than the "right-or-wrong" philosophy of language suggests. This range of tolerance includes, for example, the casual Southern expression "How are you-all?" as well as the formal language of "The Ambassador requests that you reply by letter." Educated Americans speak and write in a variety of dialects and styles; they do not have a single standard to which they all must gear their speech and writing. As a student living within a particular region, you should know the range of possibilities within your own regional standard --all the way from the informal speech which you learned very early to the more formal written styles which are more difficult to learn.

Exercise 2

Assign the following list of expressions to a particular style or styles. That is, indicate by a check (✓) the styles in which the following expressions would be acceptable (or standard) in your own region of the United States. If you feel that the expression is not acceptable in any of the Standard styles (that is, educated people do not say or write it) put a check (✓) in the right-hand column labeled substandard. As an illustration of what you are exprected to do, the first three items have been marked according to the judgment of a resident of the Pacific Northwest.

No.	STANDARD AMERICAN ENGLISH								SUBSTANDARD
	WRITTEN				SPOKEN				
	formal	consultative	casual	intimate	formal	consultative	casual	intimate	
1.									
2.			✓	✓	✓	✓	✓	✓	✓
3.	✓	✓	✓	✓	✓	✓	✓	✓	
4.									
5.									
6.									
7.									
8.									
9.									
10.									
11.									
12.									
13.									
14.									
15.									
16.									
17.									
18.									
19.									
20.									
21.									
22.									
23.									
24.									
25.									
26.									
27.									
28.									
29.									
30.									

	STANDARD AMERICAN ENGLISH (cont.)								
	WRITTEN				SPOKEN				SUBSTANDARD
No.	formal	consultative	casual	intimate	formal	consultative	casual	intimate	
31.									
32.									
33.									
34.									
35.									
36.									
37.									
38.									
39.									
40.									
41.									
42.									
43.									
44.									
45.									
46.									
47.									
48.									
49.									
50.									

1. Him and me did the work.
2. The boys dove into the pool.
3. The ship drifted towards the rocks.
4. He acts like a judge.
5. All the farther he got was Second Avenue.
6. He went pretty far for an amateur.
7. It wasn't her.
8. The officer said it to us boys.
9. We was just going home.
10. They claimed I was late, while actually I had arrived before opening time.
11. I want to more than make up for my mistakes.
12. They always eat boughten bread.
13. He would never behave like the others did.
14. He does it different than I do.
15. They simply didn't take care of theirselves.
16. The reason I left school was because I didn't have enough money.
17. The teachers objected to me being sent home.
18. They plan to pick up Bill and myself at the station.
19. I suspicion that everything is all right.
20. They did not like his going along.
21. Who did you invite to your party.
22. No one could determine for whom they were looking.
23. Everyone brought their own lunch.
24. The data is still being processed.
25. He couldn't hardly breathe in the smoke.
26. Neither the paper nor the ink were satisfactory.
27. He don't like to work.
28. They never found the one he had given it to.
29. Drive slow!
30. There were less people here this year.
31. You had better come back later.
32. None of the girls wanted to be her.
33. Everyone felt badly after the race was over.
34. No one knows if he has gone home or not.
35. I'm right, ain't I?
36. If we are not careful, the grass is liable to cover the flowers.
37. My typewriter is as good, if not better than yours.
38. I only asked him to leave.
39. Swollen by the heavy rains, the workman could not move the logs.
40. You have got to get going before dawn.
41. The broom was in back of the door.
42. No one will ever know but what she was innocent.
43. The soldiers laid down and slept.
44. When you go to Washington D.C., you are always surprised by its size.
45. Due to Jim's error, the game was lost.
46. Some parents do not raise their children properly.
47. They live further east than I do.
48. Can I leave before the bell rings today?
49. None of the soldiers was hurt by the blast.
50. If I was you, I would ask for a transfer.

IV. Changes in Standards of Usage

Would it be possible for someone to write a complete description of Standard English usage that would serve for all time to come? Why? or why not? What facts do you know about language which required you to answer that question in the way you did? Which of the following expressions would you accept as appropriate English for an essay you are writing in your English class?

"Thou art not for the fashion of these times. . ."
"Nay, I care not for their names. . ."
"Call me not fool till heaven hath sent me a fortune."

As you probably guessed, these are quotations from a Shakespearean play (As You Like It) written in approximately 1600. What words or expressions make these sentences unacceptable English for today?

If you object to the above sentences on the grounds that they were written by an Englishman, not an American, you should recall that the first English colonies in America had not been established by 1600. The following quotation is from Captain John Smith's "A Description of New England" written in 1616. (The spelling has been modernized so you can read the passage more easily.)

> For gentlemen, what exercise should more delight them than ranging daily those unknown parts, using fowling and fishing for hunting and hawking? And yet you shall see the wild hawks give you some pleasure in seeing them stoop, six or seven after one another, an hour or two together at the schools of fish in the fair harbors, as those ashore at a fowl. And never trouble nor torment yourselves with watching, mewing, feeding, and attending them; nor kill horse and man with running and crying, See you not a hawk? For hunting also, the woods, lakes, and rivers afford not only chase sufficient for any that delights in that kind of toil or pleasure, but such beasts to hunt that, besides the delicacy of their bodies for food, their skins are so rich as may well recompense thy daily labor with a captain's pay.

Is this language like that found in Shakespeare's plays? Note the form of the question, "See you not a hawk?" If you were to read more of the writing of Elizabethan England and early colonial America, you would soon conclude that the English used in both places is very nearly the same.

English, transplanted to America, did not remain the same, however. The following quotation from the journal of Sarah Kemble Knight, an American-born woman who taught school in Boston, was written nearly a hundred years later (1704) than Captain Smith's "Description" and shows that usage does change. (Here we have kept the original spelling.)

> In about an how'r, or something more, after we left the Swamp, we come to Billinges, where I was to Lodg. My Guide dismounted and very Complasantly help't me down and shewd the door, signing to me with his hand to Go in; which I Gladly did--But had not gone many steps into the Room, ere I was Interogated by a young Lady I understood afterwards was the Eldest daughter of the family, with these, or words to this purpose, (viz.) Law for mee --what in the world brings You here at this time a night?--I never see a woman on the Rode so Dreadfull late, in all the days of my versall life. Who are You? Where are You going?[3]

Language changes with the passage of time; the standards of one period are not necessarily the standards of succeeding ones. You can hardly hope to convince someone that he should use the pronouns thee and thou (in speaking to one person) just because they were the proper forms at some earlier time. Educated Americans simply do not go around saying or writing thou or thee (except within the Society of Friends, the "Quakers"). The modern pronoun is, of course, you. If you recognize and accept the fact that language does change, then you must also accept the fact that standards of usage undergo change. Any description of English usage which is not periodically "brought up to date" cannot provide you with the facts you need. Part of every writer's job is determining what the facts of usage are for his own time and for his own region. No reference book will ever be written that can relieve him of this task completely.

V. Bases for Judgments about Usage

The purpose of Exercise 2 was to drive home the point that decisions about what is and what is not Standard English usage are often difficult to make. The "right-or-wrong" philosophy may simplify your problems in one way, but it does not accurately reflect the facts of usage. Simple solutions are not always the best ones, especially when they are based upon little or no evidence or upon irrelevant criteria. To what authority can you appeal when a problem of usage comes up in your writing or speaking? What criteria can be applied in decisions which involve language usage? In other words, where do the rules of usage come from? First let us look at some of the ways language usage has been justified in the past.

The laws of logic and grammar. What assumptions underlie statements like the following: "It is incorrect to say 'It wasn't me' because the laws of logic demand that the pronouns before and after 'be' have the same number and case." Is language necessarily logical? What does 'logical' mean? You may also have heard the statement that "He doesn't trust nobody" really means "He trusts somebody" because two negatives make a positive. In both instances the "laws of logic" are being used

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[3]Sarah Kemble Knight, The Journal of Madam Knight (The entry for October 2, 1704).

to condemn expressions which are "incorrect" in certain situations. Must we also judge French as being illogical because Frenchmen say the equivalent of "It is me" ("C'est moi") and use "double negatives" ("Je ne sais pas")? The Hungarian who says the equivalent of "five tree" rather than the more "logical" expression "five trees" will probably not be impressed by your claim that his language is illogical. Language and logic are not the same thing. It is doubtful that any language has ever been completely logical, and even those that claim that language must follow the laws of logic would probably disagree as to what "logical" means.

Another group of scholars often claims that certain English expressions--"split infinitives" ("to quickly leave"), for example--are wrong because they violate the rules of grammar. Usually they support their argument with examples from Latin, pointing out how the "incorrect" English expression violates the rules of Latin grammar. It is easy to see why the Latinist would insist that infinitives (verb forms like to carry, to love, etc.) should not be "split." In Latin, the infinitive forms of the verb are single words: portare 'to carry' and amare 'to love.' Since the re suffix of Latin and the word to in English serve similar functions, it might also seem to follow that their use should be governed by the same set of rules. Thus, having modifiers between the infinitive and its marker (to easily carry or to really love) is clearly ungrammatical in Latin. But is it reasonable to make judgments about usage in one language in terms of the rules of another language? Your own study of English grammar should have shown you that language is the basis for writing rules of grammar, not the other way around. The rules of English grammar are not the same as the rules of Latin grammar. The rules of English grammar arise out of a study of the regularities underlying the structure of English sentences. Attempts to set down "laws of English usage" on the basis of logic or of Latin grammar deny much of what modern science has told us about the nature of language.

Judgments of authorities. At one time it was fashionable to follow the dictates of self-appointed "authorities" who somehow knew what the "right" forms of English were. In recent years such dictators in the area of usage have had less influence. The scientific study of language has shown that dogmatic statements about what is "good" and "bad" usage have no more claim to being true than any other personal opinions have. For example, some authorities have labeled split infinitives as "illiterate" or simply "bad usage." Expressions like "to fully understand," "to patiently wait," "to completely examine," "to strongly favor," and "to actually learn" fall into this category of "bad" English. Yet we find such split infinitives in the writing of educated Americans and Englishmen at all stages of our history. A dogmatic statement such as "It is incorrect to place a modifier between the to and its following infinitive" is something less than accurate. A more reasonable statement about the splitting of infinitives would recognize that such choices are a matter of style, not a matter of absolute right or wrong. The general tendency is not to split them, but under some conditions the split infinitive is desirable.

Of course, there are scholars who qualify as real "authorities" on

matters of usage. They differ in one very important way from the "self-appointed authorities" mentioned above. The genuine authority is a student of usage--that is, one who has made a thorough analysis of what is actually said and written by members of the various social groups which make up our society. On the basis of his analysis, he makes statements about where and when certain debated usages are actually being used. He reports not only who uses them but also under what conditions they are used. These statements are not just personal opinions; they are facts which can be verified by others who analyze the same data. And the authority offers them not as a rule that people must follow, but samples of an accurate description of what people do say and write. The other kind of "authorities" on usage will more than likely continue to voice their opinions about words and expressions which please or displease them, and to insist that they are "right" and "wrong"; and people will remain free to follow their advice. But such statements about good and bad usage must be recognized for what they are: personal opinions which cannot be proved true any more than a statement like "Apple pie is good" can be proved true.

The actual usage of writers and speakers. If logic, the laws of grammar, and the opinions of certain authorities cannot be counted upon to settle your problems of usage, where can the writer or speaker turn for help? The answer sounds almost too simple. It is this: examine the facts of usage. That is, look at what is written and listen to what is actually said by various kinds of people. Then choose from among those possibilities the forms and expressions that you feel suit your purpose best. Let us set up a hypothetical situation to see if it is possible to follow such advice. You are writing an essay for an English assignment, and you notice that you have written the following sentence: "The purpose of the advertisement was to better inform careful buyers." The word better separates to from inform, a clear violation of the "rule" about split infinitives metnioned above. Should you rewrite the sentence or leave it as it is? First try to rewrite it in a way that will keep the same meaning and will not seem awkward. If you cannot do this, what are the dangers of leaving it with the infinitive split? Do you think that your meaning is clear to the reader? Does the sentence sound awkward? Next, try to find out the facts about split infinitives.

One recently published book which reports the facts of English usage, Margaret Bryant's Current American Usage (New York, 1962), gives the following summary under the entry SPLIT INFINITIVE:

> Summary: The split infinitive ('to openly examine,' 'to fully express') occurs more commonly in standard informal writing than in formal writing. Whether to avoid or to use this construction is a matter of style. A split infinitive may eliminate awkwardness or ambiguity or add emphasis or clarity. On the other hand, it is advisable not to place too many words between to and the infinitive as in 'I planned to, after consulting my friend, buy one.' The result is awkwardness.

In view of such a summary, what are you to do about your problem sentence which includes the phrase "to better inform"? Which solution prevents

awkwardness? When you have made your decision, see whether your classmates agree with it.

For problems like the one discussed above, you have no better "authority" than the actual usage of educated people who write and speak English. But obviously you cannot make a detailed analysis of every point of usage that comes up in your writing. Efficiency demands that you settle these problems quickly. Good reference books are at least part of the answer to the problems of usage. Lexicographers and other students of language examine the forms, expressions, and pronunciations of various social groups and report, for instance, which forms or expressions are (or are not) used by the members of these groups. Note that these students of usage do not have the same job as the person who writes a grammar of a particular dialect. The grammarian examines the language and tries to specify the rules which are necessary to account for the sentences of that language. He must go to the student of usage to find out which forms occur in the dialect he has chosen to study. If he is writing a grammar of Standard American English, for example, he must consult the usage experts to find out which forms he must specify in his grammar. The student of usage, then, reports his findings in reference books such as dictionaries, writers' guides, and usage handbooks. Is there a dictionary of usage in your classroom or school library?[4] Another good source of information about usage is an up-to-date English handbook.

More than likely, your dictionary is the first reference you go to when faced with a problem of usage. What sorts of usage labels does your classroom dictionary use? Make certain that you know what these labels stand for. What does the label Colloquial (often Colloq.) mean, for instance, when it is attached to a word in your dictionary or handbook? Look at the introductory section of your dictionary and make certain that you are interpreting this label in the way it was intended to be interpreted. The most recently published unabridged dictionary, Webster's Third New International Dictionary, does not use the word Colloquial as a usage label at all. Very often in the past the label has been misinterpreted to mean "substandard" or some kind of "localism." The label is most often used, of course, to indicate that the particular word or expression is characteristic of speech, not writing. Most of the entries in your dictionary have no usage labels at all. What do you infer from the fact that a word has no usage label? Does it mean that the word is acceptable in Standard English?

The final source of information about usage is your own power of observation. Hearing good models of speech and reading much good writing will go a long way toward giving you a sense of what is and what is not acceptable in various situations. Each writer and speaker should become a close observer of usage if he hopes to develop good judgment in

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[4]Two of the better ones are Current American Usage by Margaret Bryant (New York, 1962) and A Dictionary of Contemporary American Usage by Bergen Evans and Cornelia Evans (New York, 1957).

matters of language choice. This is the hardest job of all, and yet it may be the most enjoyable, also. There is a certain satisfaction that comes with knowing the facts of usage; confidence in your own judgment may make your writing and speaking more a pleasure than a pain.

Exercise 3,

Make a list of those expressions in Exercise 2 which caused most difficulty for you and most disagreement among your classmates in assigning the expressions to a particular category. Choose one expression from this list that interests you most, and then locate as much information as you can find about that expression. Try to use several sources such as a dictionary, a handbook of English, a dictionary of usage, and personal observations. For instance, if the word or expression has a usage label attached to it, identify the label and define what the label means. Quote statements from handbooks and usage guides that specify where the expression occurs and where it does not occur. In other words, find out what restrictions there are upon its usage. Finally, find out how, where, and by whom it is used in your own community. You should record information such as (1) the kind of person who used it (that is, a teenager, an old man, etc.), (2) the educational level of the person, (3) the situation in which it was said or written, and (4) the occupation of the speaker.

After you have gathered your facts, write a summary about the status of the expression you chose to study. Explain when and where you would use it confidently in writing or speech. Note any contradictions in the sources you used. Make certain that your summary does not contain moral judgments about the "goodness" or "badness" of the expression. Your report should contain verifiable facts about its actual use, restrictions on its use, taboos, and so forth. Your teacher may want you to hand in the summary, or ask you to give a short talk summarizing your findings. The information you and your classmates gather could serve as a kind of usage manual for your class.

VI. Characteristics of a Mature Attitude Toward Usage

If a person adopts a philosophy of language like the one we have been describing, how will he answer the questions asked at the very beginning of the discussion? The questions were "Should I use this expression in this particular situation?" and "Is this good (= effective) English?" First of all, he will recognize that there are no simple answers to these two questions. Each usage problem that comes up must be settled separately, according to the facts of actual usage. This much we can say about the mature person's solutions to problems of usage: His decisions will be characterized by (1) recognition of the complexity and range of tolerance within Standard American English, (2) knowledge of the facts of English usage (especially the debated points), and (3) acceptance of the responsibility to be his own arbiter in matters of usage.

The linguistically sophisticated person sees Standard American English as a broad range of differing practices that need to be sorted out into several general categories which overlap one another. He makes his choices in accordance with the situation--that is, in accordance with his subject, his audience, and his purpose in speaking or writing. He knows which forms and expressions are permissible within the range of Standard American English, and he selects from among these possibilities when the situation requires that he use Standard English. But he does not equate Substandard English (that is, the dialects which differ in some ways from the prestige dialect in a particular region) with "bad" English, and assign some moral or intellectual superiority to the standard or prestige dialect. He recognizes that, linguistically speaking, clum is as "good" as climbed, but he also knows that educated and influential members of social groups within his society use the latter, not the former. He knows that it is possible to communicate effectively in substandard dialects (witness Huck's success), but he recognizes the wider usefulness of Standard Written English, since there are fewer regional and national differences within this dialect. Finally, he knows and accepts the idea that, even though he can get facts about usage from many sources, ultimately he must decide for himself what forms he will use. His success as a speaker or writer depends upon the soundness of his judgment in making these choices.

Exercise 4.

Part A: Write an extended definition of "good English." Do not define the word good as being synonymous with standard. Include examples to illustrate points that may seem unclear.

Part B: Criticize the following definition of "good English" which is taken from a book about English usage: "Good English is that form of speech which is appropriate to the purpose of the speaker, true to the language as it is, and comfortable to speaker and listener. It is the product of custom, neither cramped by rule nor freed from all restraint; it is never fixed, but changes with the organic life of the language."[5] Is this definition in agreement with the philosophy of language we have been discussing? Does this definition include both standard and substandard dialects? In your opinion, what is good (or bad) about this definition?

Part C: The subject of usage is a major problem of the lexicographer, the one who makes dictionaries. After the publication of Webster's Third New International Dictionary in 1961, the role of the dictionary in matters of usage was hotly debated. One group called upon the dictionary writer to determine what the proper uses of words should be; the other group claimed that "lexicographers do not form language, but simply register it." If you agree with the philosophy stated in this unit, which side would you be on in this debate? Finally, write a brief paragraph giving your reasons for being on one side of the issue or the other.

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[5] Robert Pooley, Teaching English Usage (Appleton-Century-Crofts, New York, 1946), p. 14.

POSITION PAPER: READING

The Place of Reading Instruction in the Secondary Schools

As the student progresses through school he is challenged by increasingly complex and difficult learning activities. Reading development must keep pace with society's growing demands for more information, greater knowledge, and better understanding. In addition, he needs to interpret and apply his learning to his constantly expanding and changing world. Thus, reading instruction must be included in the secondary school curriculum if effective education is to be achieved.

Reading is now viewed as a continuous process which actively involves the learner. Changes do occur in the learner and the tasks he must perform. These changes take place throughout life; they do not stop at a certain time. Consequently, since reading must meet these needs, the reading program itself must be developmental, written with focus on the tasks the students in the secondary schools must face.

This approach is not unmindful of the fact that there will always be students who develop at a much slower pace than other students. Often these students will need to receive extra help in order to improve certain reading skills.

By the time the student enters the junior high school, the curriculum demands that he be able to apply his reading skills to new subjects and new situations. It is important that the student continue to review and apply previously learned skills. The goal of reading instruction through the high school is to help the student become an independent and effective reader.

This secondary reading program implements a philosophy that sees reading as a part of the total curriculum. All teachers should assume some responsibility for recognizing individual differences in reading and for developing content vocabulary and reading proficiency within their own instructional specialities. Reading, whether taught by itself or as a part of a content area, is a process of analyzing the communication media, whether it is in the form of pictures, graphs, films, etc. or written words, and applying this analysis in order to interpret it.

In order for reading to become a part of the entire educational process in the Junior High Schools, there should be a reading specialist [1] in each building. This person is designated, by assignment, as that person who works directly, or indirectly, with students; and who works with teachers and administrators to improve and coordinate the total reading program of the school. [2] This responsibility, if properly performed, will preclude any assignment as a Language Arts-Social Studies teacher, but will rather include this person as a part of any content team to develop reading proficiency.

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1. Described in the Eugene Guidelines for Reading Instruction in the Secondary Schools as: Reading Teacher-Coordinator.

2. Refer to the above Guide for minimum standards for "Reading Teacher-Coordinator."

Reading Program Structure

It is recommended in the Guidelines for Reading Instruction that each school develop its own program, with the reading teacher-coordinator working closely with the principal and staff to develop a program that meets the needs of the students in that particular school.

The major focus of any structure developed would be on reading as an integral part of the whole school. To obtain this result the reading teacher-coordinator must help all teachers to teach the reading skills necessary for students to become proficient readers in all content areas.

Any successful reading program is dependent on the principal being overtly supportive and all teachers being concerned about the reading needs of students.

A continuous evaluation of the reading program is essential. Since the reading will involve students, reading teacher-coordinator and all teachers, all must be involved in the evaluation process. Marjorie Johnson's[5] three fundamental questions may effectively be applied in this evaluation:

1. Are all students showing progress, at an adequate rate in the development of reading ability commensurate with their individual capacities for achievement?

2. Is the reading performance of the students such that it is contributing to adequate academic, social, and personal development?

3. Is each member of the school staff making top-level contributions to the success of a comprehensive program designed to promote maximum growth?

The Guidelines for Reading Instruction includes a suggested reading program working within the L.A./S.S. program. This plan is included here.

1. The reading teacher-coordinator can assist the L.A./S.S. teacher in identifying.
   a. the range of reading needs in the class.
   b. the skills needed that can best be taught to the whole class.
   c. the skills needed that can best be taught through grouping within the class.
   d. students needing individual instruction.
2. The reading teacher-coordinator can assist the L.A./S.S. in planning
   a. a time period specified for reading skills instruction within the L.A./S.S. class.
   b. to meet needs as identified in #1.
   c. use of materials appropriate to the needs and readability levels of the class.
   d. the writing of materials for use in the L.A./S.S. classroom when not otherwise available.
3. The reading teacher-coordinator can assist the L.A./S.S. teacher in implementation of:
   a. grouping techniques in instruction.
   b. dual teaching in the L.A./S.S. class when the classroom teacher deems it desirable.

PROGRAM A

1. Testing of all 7th, 8th, and 9th graders is done in the fall for diagnostic purposes. The reading teacher-coordinator studies these results and confers with the classroom teacher to identify students who might profit from intensive work in reading. Other criteria used, besides the test results, are teachers' evaluation (students who don't complete assignments, etc.) and pupil's potential--gained from other data.
2. The intensive reading program is sold by the reading teacher-coordinator to entire class groups by showing exciting examples of materials, etc. Students are made to feel reading is important and they are important enough to qualify for this extra class.
3. Students sign up for special reading classes on a two-week trial basis. They are released from content area classes and much correlation is maintained between the reading and content area materials. The length of classes vary, proportionate to student needs.

PROGRAM B

1. All 7th & 8th grade students are given a Reading Survey test for diagnostic purposes.
2. Based on this test, past records, L.A. teachers and counselor recommendations, all students in one grade are grouped somewhat homogeneously.
3. The L.A. and reading teacher-coordinator divide the reading skills and each concentrates on a specific set of skills.
4. Reading is taught by the L.A. and reading teacher team one hour out of each three-hour block.
5. Student groups move each 9 week period. All students move through the complete cycle of skills during the year.
6. Student groups containing students with extreme reading needs are much smaller. These groups start with the reading teacher-coordinator for extended diagnosis through informal reading inventories, etc. Recommendations, based on all evidence found, are placed in each individual's folders. (Folders are kept for all students and these folders follow them throughout the year.)
7. A tutorial program is set up for 7th grade students who are recommended by their classroom teacher because of extreme reading needs. Ninth grade students with histories of reading deficiencies volunteer as tutors for these students. The reading teacher-coordinator confers and counsels with both tutors and students in planning content and materials.
8. All ninth grade students are involved for 4 weeks during the school year (one week each quarter) in a Reading Skills Workshop. After taking a diagnostic test of reading skills, each student selects the skill he wishes to improve and works with materials to accomplish this. He takes an evaluation test when he feels he has improved. The L.A. and reading teacher-coordinator are resource people for this skills program.

PROGRAM C

1. All incoming 7th graders are given a Gates Reading Survey in September and again in May.
2. The reading teacher-coordinator works with students who have extreme reading needs in the 7th grade. The L.A./S.S. teachers teach developmental reading to the rest of the students. In some cases teachers team to complement each other's strengths.
3. The reading teacher-coordinator teaches two elective reading classes and has two reading laboratory periods for eighth grade students. These students come from their L.A./S.S. sections on a voluntary basis to work on their specific needs. The 8th graders in the elective classes are given the California Reading Test when they enter the class and when they leave.
4. The reading teacher-coordinator teaches one 9th grade elective reading class. This is geared largely to interpretive reading and also speech.
5. The reading teacher-coordinator keeps the laboratory open for all 7th, 8th and 9th grade science students who want to come in and get special help in specific skills needed in reading science. This could be expanded to include reading needed in any content area.
6. The reading teacher-coordinator is available to demonstrate lessons for content teachers when they request it.
7. The reading teacher-coordinator makes herself available for consultation with all teachers on an informal basis (over coffee in the staff room!). In this way she can help them develop techniques for reading in content areas, as well as give advice for students with reading problems.

PROGRAM D

1. Gates Reading Survey are administered to all 7th and 8th graders. These tests are administered by the reading teacher-coordinator during a portion of the three-period block.
2. 7th and 8th graders needing special instruction were recommended by the teacher, after being indentified from the Gates Reading Survey test and observation. These students go to reading from their LA/SS sections.
3. The reading teacher-coordinator plans a program of specific skills and goals to be emphasized, dependent upon areas of needs most typical of the students assigned to each group. The length of the class duration is not predetermined. If students should show mastery of skill at the end of three weeks, that class would end. Additional classes are scheduled for new students, as needed, to cover comprehension and all basic skills.
4. Students may also elect to take one of these classes.
5. Materials have been developed to provide for three levels of instruction in the above reading classes. Corrective materials are available for those students who are a year or more below grade level. Developmental materials are designed for students who need reinforcement in basic skills. Advanced materials are available for those who want to become more efficient readers.
6. Ninth graders may elect a full year of reading. In this class, two periods a week are devoted to free leisure reading. Students choose their own materials for this.
7. Teaching machines such as Controlled Reader, Tach-o-flasher, Shadow Scope and Ratcomotor and other devices designed to improve their mechanical habits, are available for students' use.

Secondary Reading Objectives

The following list of objectives is intended to be a general guide for secondary teachers; it is not a strict definition of skills. Attempts have been made to put these in sequential order, as it is the consensus that at the secondary level no absolute sequence can be recommended.

A. STUDY SKILLS

1. to summarize
2. to survey reading materials and determine the organization
3. to find specific information quickly
4. to skim to find the main idea
5. to survey materials to obtain general information about its organization (it usually helps the reader determine if and how he is going to read the material)
6. to use locational skills
7. to use the dictionary effectively
8. to use recall techniques
9. to develop oral reading skills
10. to use library skills

B. COMPREHENSION SKILLS

1. to distinguish between literal and figurative language
2. to make critical evaluations of the material read
3. to read by thought units rather than word units
4. to distinguish between faulty and valid generalizations
5. to compare and contrast materials
6. to distinguish between denotation and connotation
7. to distinguish between explicit and implicit methods of expression
8. to distinguish between fact and opinion
9. to interpret other graphic materials
10. to recognize the importance of sequence of ideas
11. to recognize the main idea and the supporting details
12. to draw conclusions and inferences
13. to recognize causal relationships
14. to become conscious of various points of view and how each influences and/or limits what is written
15. to recognize basic literary forms
16. to recognize literary devices

C. VOCABULARY SKILLS

1. to recognize word structure in terms of more rapid word recognition, effective word analysis and word comprehension
2. to recognize word relationships

D. RATE

1. to adjust reading rate according to purpose, materials and reading background

E. CREATIVE READING

1. to evaluate himself in addition to accepting teacher evaluation
2. to spend a portion of his leisure time reading a variety of materials
3. to interpret effectively, material read orally
4. to correctly enunciate in oral reading
5. to respond to sensory images

F. READING IMPROVEMENT SKILLS (These may be entirely in the psychomotor domain; if so, they should be referred to the reading teacher-coordinator.)

1. to minimize eye, lip and throat movement
2. to reduce vocalization
3. to improve visual perception
4. to improve motor coordination
5. to eliminate pointing as a method of following lines

Readability Graph

The teacher in any content area must select materials from multiple textbooks that are commensurate with the needs and the reading abilities of the students in their class. Consequently we have included one of the easier readability techniques for the classroom teacher's use.

THE FRYE READABILITY GRAPH [3]

Directions

1. Select three one-hundred word passages from near the beginning, middle and end of the book. Skip all proper nouns.

2. Count the total number of sentences in each hundred-word passage (estimating to nearest tenth of a sentence.) Average these three numbers.

3. Count the total number of syllables in each hundred-word sample. ...I find it convenient to count every syllable over one in each word and add 100, average the total number of syllables for the three samples.

4. Plot on the graph the average number of sentences per hundred words and the average number of syllables per hundred words. Most plot points fall near the heavy curved line. Perpendicular lines mark off approximate grade level areas.

EXAMPLE

	Sentences per 100 words	Syllables per 100 words
100-word sample Page 5	9.1	122
100-word sample Page 89	8.5	140
100-word sample Page 160	7.0	129
	3) 24.6	3) 391
Average	8.2	130

Plotting these samples and the average on the graph, we find that the average falls in the 5th grade area; hence the book is about 5th grade difficulty level. If great variability is encountered either in sentence length or in the syllable count for the three selections, then randomly select several more passages and average them in before plotting.

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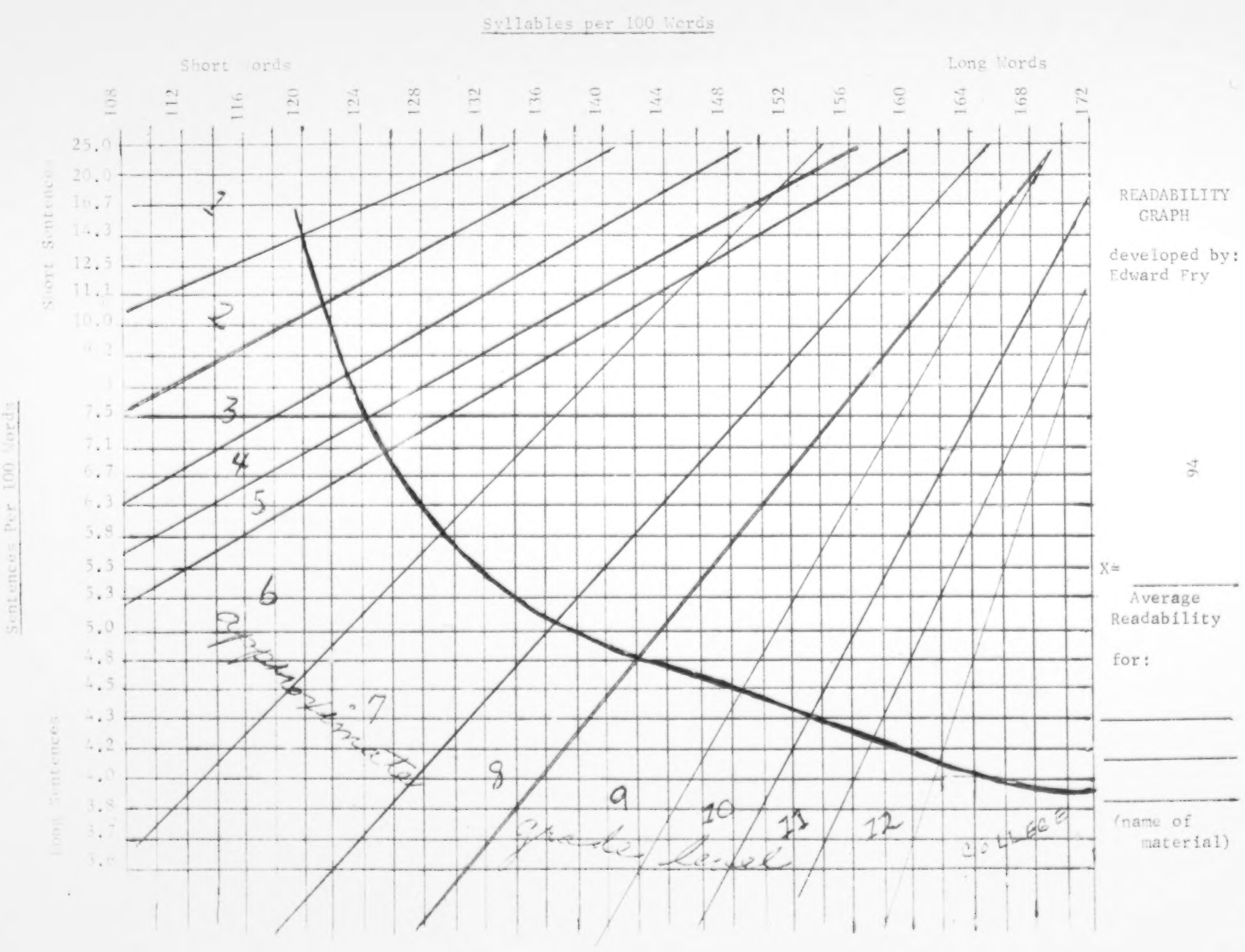

READABILITY GRAPH

developed by:
Edward Fry

94

X= _____
Average Readability

for:

_____

_____

_____
(name of material)

Footnotes

1. Eugene Guidelines for Reading Instruction in the Secondary Schools

2. Johnson, Marjorie Seddon, "Evaluating the Secondary School Program," International Reading Conference Yearbook

3. Fry, Edward, "A Readability Formula That Saves Time," Journal of Reading, April, 1968, Vol. II no. 7, page 514

A RESOURCE UNIT: READING
(Vocabulary)

Through working with words students should become aware that "vocabulary is significant because it plays an important role in human relations. This awareness should help them to choose their words more carefully, listen and read more carefully, use words to help them understand others and get along better with others because they understand what they are trying to say.

Objectives	Teaching Strategies	Resources
Words make a difference in changing attitudes or inciting or expressing emotion.	Present film "A Rancher's Story." After the film ask them to get into groups and develop the dialogue between Ranger and the girls. Discuss the emotions and feelings they saw develop and make them aware that their responsibility is to really capture these in their dialogue.	(Only one source has been given for any selection, but most of them can be found in many different places.)
	While these dialogues are being mimeographed, students should read several stories with great emotional impact and list words which caused the emotion. They might even substitute words which would have caused a different emotion. (This could be done in groups or individually.) They might list words which arouse sense images of seeing, hearing, feeling, etc., words that appeal to mob psychology; words that deepen the sense of tragedy.	Noyes, Alfred, "The Highwayman" Discovery Through Reading Weller, George, "How a Chutist Feels," Discovery Through etc. Davis, Sammy Jr., "Only the Beginning," Allyn and Bacon Beyond the Block Hughes, Langston, "Trumpet Player," Against the Odds, Merrill Mainstream Books. "The Bridge at Dunkirk, Venus Bound, from the Reading Incentive Series, McGraw Hill Gregory, Dick, "We Ain't Poor, Just Broke," I've Got A Name, Holt Impact Series "Champion's Son," A Family is a Way of Feeling, Macmillan Gateway English Series. Buck, Pearl, "The Frill," Basic Reading, Lippincott. Veedam and Wall, "Four Months Afloat," Open Highways, Scott Foresman. Byrd, Richard, E. "Along," Values in Literature, Houghton Mifflin.

Objectives	Teaching Strategies	Resources
	Mimeographed copies of dialogues are studied and students and teacher analyze the effect gained by use of particular words. Teacher encourages students to make hypothesis regarding: effect of words on attitudes and emotions, use of argots, understanding of suffixes and prefixes, and importance of size of a person's vocabulary. The sequence in which the following concepts will be taught can be determined by this discussion	
Words make a difference in understanding differences in people.	Have students think up two hypothetical characters and write a conversation between them. These will be mimeographed and distributed. Students then will try to characterize the speakers. Teacher may suggest some material for them to read so they can have models for this.	Selections from Mark Twain will offer excellent examples, or any story with good characterization and dialogue.
Special vocabularies are used for special reasons.	A selection should be read together that is rich in "argots," another one that is very definitely subjec oriented etc., so the students can get the idea of various kinds of special vocabularies. Students could then work individually or in groups to read and compile special vocabularies under categories of their choice. They should be introduced to argots. They might make up worksheets of words and categories and have them mimeographed and the class will match them. They might write words of each category on colored tagboard cards, each category being placed on a different color. These words then could be saved to use for spelling, testing, etc. "Pecos Bill," might be read on the Controlled Reader and argot words deducted. Or the record "Pecos Bill & His Bouncing Bride" (a Holt, Rinehart & Winston, Inc. film to go with Larger Than Life.)	Blair, Walter, "Joe Magarac Pittsburgh Steel Man," Larger Than Life, Holt Impact Series. World's Best Bulldogger, Full Speed Ahead, Reading Incentive Series, Webster Division-McGraw Hill. Field, Thelma, "Jackie Robinson, They Were First Merrill Mainstream Series- "Doctor Dan," Against the Odds, Merrill Mainstream Series. S. Exupery, Antoine, "The Elements," Basic Reading, J L. Lippencott. Heuman, William, "Bull Pen Catcher," Open Highways 7 Scott, Foresman. Test #108," They Were First," Merrill Mainstream Series.

Objectives	Teaching Strategies	Resources
Different words have different connotations for different people and often people react to words rather than objects or even ideas.	The meaning of a word can be developed inductively. A word is presented and each student defines it. Class discussion will clear away vague arbitrary elements, as well as entertain various students' reasons for interpretation. The focus will then point toward the substantial and relevant elements. A point should be made of common abstractions, concrete references, and differences between description and judgment.	Florence, Howard, "How America Lost Its Sense of Humor," Achievement Through Reading, Ginn and Co.
	Students might be asked to list color words that suggest a mood and the mood they suggest. Have students bring ads that contain good examples of words that are used to bring about specific connotations.	Kipling, Rudyard, "The Raven" Benet, Stephen Vincent, "Doc Mellhorn and the Pearly Gates," Basic Reading, J. B. Lippincott.
	Students could compile a list of words that have special significance to them as an individual, for their country, etc. They could compile these lists from their reading or their own personal background.	"A Dream Deferred," Cities, Holt Impact Series. Arner, Laura Adams, Dark Circle of Branches, Longhams, Green and Co., N. Y., 1933.
	Students particularly adept might be asked to compile a list similar to "I am practical; you are shrewd; he is tricky."	Field, Rachel, "Beginning of Wisdom," Thrust, Scott, Foresman.
	Some students might want to prepare a worksheet containing two columns. The first column would contain a list of words or phrases. The second column would be left blank and the members of the class would fill in their interpretation of the word.	
Specific words are needed to say specific things.	Ask students to decide on a very simple command. Ask if they are all very clear as to what they want you to do. Write the command on the board, so every one can see it. Teacher then proceeds to devise as many mistakes as possible in carrying out their command, such as using zig zag lines, drawing on board with pencil etc.	

Objectives	Teaching Strategies	Resources
Specific words are needed to say specific things. (Cont.)	The teacher will be continually asking, "Is this what you mean?" until the students begin to show an awareness of how difficult it is to give a simple command. Ask students in groups to write directions for games. The class will try the games to test how well the directions were written. Students should then suggest words which would have improved the directions. As a group make a list of expressions that we use to show misunderstandings based on use of words. (I wish I had never said that. So what? I don't get it, etc.) Ask the students to list the questions that are most often asked after an assignment is made. (Do we use ink? The same heading? Do we copy the questions? Etc.) Try to suggest words the teacher might use to be more specific with assignments. Have pupils report on common quarrels that they have observed at home or in school. Ask for volunteers to dramatize the incidents; then ask them to repeat their dramatization using the same circumstances, but changing the language so that a quarrel may be avoided. Discuss the role of language in these conflicts. Assign some reading and ask them to look for words which made a difference and indicate how this particular word did make a difference.	Scudday, Robert, "Words Records, Exploration Through Reading, Ginn & Co. 1965 Shelley, Percy Bysshe, "Ozymandias," Ibid. Lincoln, Abraham, "The Gettysburg Address" King, Martin Luther, I Have A Dream, They Had To Be First, Merrill Multimedia Books How Obie Won His Medal, from Time, Vanguard, Scott Foresman- Mercer, Charles, The Only Way to Win," Vanguard Scott Foresman Mikszath, Soloman, "A Trip to the other World," Searchlights, Harper & Row Ford, Corey, Are You a Said Talker? Exploration Through Reading, Ginn & Co. Frechet, Lillian, Forty-nine Gates, Adventures for Readers, Book 1, Harcourt, Brace & World

Objectives	Teaching Strategies	Resources
[illegible]	Ask a pupil to scrape his nails on the board, but stop him before he does it and just as soon as the students react. Discuss. Talk about a lie detector based on this theory. Read with the class Helen Keller's "Everything Has a Name" from The Story of My Life. (Attached) Discuss. Recall with the class the story of "The Boy Who Cried Wolf." As pupils analyze the stories draw this diagram on the board to illustrate the interrelationship. Affects Language — Thinking / Actions Affects	Make a reading assignment and ask them to note words which they feel have powerful meaning in affecting the thinking or acting of the characters or the reader.	Austin, Margaret, "Introducing Effery's Mom, Thrust, Scott, Foresman Stolz, Mary, "Ready or Not, Searchlights, Harper & Row Aponte, Philip, "The Wise and the Weak," Vanguard, Scott, Foresman Irving, Washington, "Rip Van Winkle, Adventures for Readers, Book I, Harcourt Brace & World Buck, Pearl, "The Big Wave," Farjeon, Eleanor, "The Quarrel," I've Got a Name, Holt Impact Series "Before It's Too Late," Beyond the Block, Allyn & Bacon Gradey, Roosevelt, "The Argument," A Family is a Way of Feeling, Macmillan Gateway English.

Objectives	Teaching Strategies	Resources
Words can be broken into parts and traced to their origin to understand their meaning more completely.	A selection like Psalm 23 might be studied, using as many Bible translations as are available to get the students really involved in language changes they can see very clearly. This could be done effectively by using a film on constellations with the sound turned off; the orginal King James version might be read on a tape and played, while the students themselves read from various translations.	
	A collection of proverbs and sayings from various parts of the world might be used and have the students work out the meaning of the words and consequently the saying.	A good selection may be found in Searchlights, Harper & Row.
	Teacher might present a "coined word" using as many visuals as she can possibly use. With students, analyze it and point out structure parts, derivations, etc. Ask students to coin a word and be prepared to present it to the class (again with as much imagination, visuals etc, as possible) and defend its addition to the dictionary. Teacher could then present a complete list of coined words and students analyze.	
	Students might be given reading selections and asked to do several things: make a list of words that have either changed meaning completely, or have several completely different meanings; make word wheels. The hub is a common root. The spokes are English derivatives; write a narrative showing the many uses of a word; etc. "Root Word Rummy" might be played. On 2"x4" cards a root word is written in big letters. Four or more derived words are put on in smaller print. Each player may request a card from the player on his right, etc., around the circle.	Selections from Shakespear Robertson, Oscar, "The Big O," This Cool World, Allyn & Bacon, High Interest Series. Selections of Greek Mythology. Jewett, Sarah Orne, "The Waiting Place," Thrust, Scott, Foresman. Thurber, James, "The Night the Bed Fell," Searchlight Harper Row.

Objectives	Teaching Strategies	Resources
Words can be broken into parts, etc. (Continued.)	The object is to obtain a "book" of four cards having the same root word. The same thing might be done with prefixes or suffixes. A "Word Ancestry" game may be played. Each player will receive identical lists of words arranged in Column I. Column II will contain countries. The players attempt to match the words and countries. Writing their answers in lightly in Column III. Students then take turns looking up origins in an unabridged dictionary and announcing them to the group. All make corrections as necessary. The person with the most correct answers before any changes are made is the winner.	Searchlight contains an interesting section on vocabulary development. Many of the books listed for teachers's use might be used effectively by students for research into history of words.
Often our everyday language is inadequate and stinted.	Ask pupils to choose one of the simplest objects in the room to talk about. This must be simple because they will be encouraged to say all they know about it. Accept and record all they can say, with encouraging statements, regardless of how long it takes until some one volunteers that there is no limit to the discussion. Read to the students the story of Louis Agassiz found at the end of the unit. Ask such questions as: "How many books would you guess have been written about Lincoln or Napoleon? Have you ever learned "all" about a school subject? Do I, as a teacher with all your tests and records, know "all" about you? These kinds of questions should lead to a generalization that there is always something more to be said about anything, specific words will help, and the larger one's vocabulary, the more adequate it is. Together work out a list of "over-worked" words and ask the students to find as many words as they can to replace them.	

Objectives	Teaching Strategies	Resources
often our everyday language is inadequate and stinted. (Cont.)	Two films might be used -- "Better Choice of Words" and "Making Yourself Understood." Selections might be given to be read and the students might be asked to: Find as many illustrations of trite, hackneyed words as possible; list slang they find they feel is useful and that they feel is disreputable or silly; substitute powerful words for the "silly" type slang; build a crossword puzzle; work cross-word puzzles; list words they feel are extremely expressive. The more students are exposed to synonyms in all ways possible the more they should become aware of using different words."	Guiterman, Arthur, "Habits of the Pippopotamus," Values in Literature, Houghton Mifflin (Record "The Sound of Literature" #3, Side A) Segal, Jack, "Scarlet Ribbons, I've Got a Name," Holt Impact Series Williams, William, "Young Woman at a Window," Ibid Sandburg, Carl, "What Shall We Tell That Son" Ibid. Mercer, Charles, "The Only Way to Win," Vanguard, Scott Foresman- Brown, Stewart Pierce, "I m a Dedicated Man, Son," Ibid Faulkner, William, "Nobel Prize Speech," Search Its Harper-Row Guareschi, Giovanni, "The Defeat," Ibid. Burroughs, John, "The Art of Seeing Things," Adventures for Readers, Book I, Harcourt, Brace & World. London, Jack, "The Story of an Eyewitness," (The San Francisco Earthquake) Adventures for Readers, etc
To unlock meaning for any selection the reader must unlock the meaning of each word by the use of his knowledge of words, their origin, structure, etc., how they effect the reader, how their association with the other words change meaning, etc.	This concept is really a test of the whole unit. Two possible ways to help the student test himself would be to help the student find a selection, which the student feels has real depth of meaning. He will then analyze it in everyway he can think of and finally paraphrase it.	

Objectives	Teaching Strategies	Resources
To unlock meaning (cont.)	The film, "Streets to the World" might be shown and the students asked to write a narrative about it, using words that they feel would make their reader have the same feelings they did when they saw the film.	

NOTE: The materials that have been suggested in the resource column are in no way thought of as complete. An attempt has been made to show the types of materials that could be used to accomplish the objective. Enough material from various reading levels has been suggested to indicate that there is material available that each child can read on his own level to accomplish the desired goal.

Resource Bibliography

Adams, J. Donald, The Magic & Mystery of Words, N. Y., Rinehart & Winston, 1963
An informal account of the fascination of words.

Barbe, Walter B. & Hannan, Wm. & others, Reading Program Series, Harper & Row, 1969
An anthology series.

Chase, Mary & Davis, David & others, Literature Series, Harcourt, Brace & World, Inc., 1968
An anthology series.

Ernst, Margaret, In a Word, Channell Press, Great Neck, N. Y., 1960
An entertaining approach to word history with emphasis on importance of accurate speech.

Ernst, Margaret, More About Words, Alfred A. Knopf, N. Y., 1962
"A random dictionary of some thousand bits of English Language."

Ernst, Margaret, Words, Alfred A. Knopf, N. Y., 1960
English roots and how they grew.

Funk, Charles Earle, Thereby Hangs a Tale, Harper & Brothers, N. Y., 1950
Tales about origin and history of words.

Funk, Wilfred, & Litt, D. Word Origins, Wilfred Funk, Inc., N. Y., 1950
A history of words. Words and histories are grouped under such headings as "Word Stories about Your Dining Table," etc.

Gunn, Mary & Devine, Thomas & others, Basic Reading Program, Ginn & Co., 1967
A reading and literature anthology series.

Hoyman, Verna A., Illinois English Bulletin, Ill. Assoc. of Teachers of English, 1961

Lambert, Eloise, Our Language, Lothrop, Lee & Shepard Co., Inc., N. Y., 1955
The story of words approached from the geographic, historical and usage vantage point.

McCormack, Jo Ann, The Story of Our Language, Chas. E. Merrill Pub. Co., 1967
A paperback to "foster an appreciation of the English language for intermediate students."

McCracken, Glenn & Walcutt, Chas. Basic Reading Series, Lippincott, J. B., 1965
A reading and literature anthology.

Minter, Catherine, Words and What They Do To You, Row, Peterson & Co., 1953
An inductive approach to general semantics. Complete lesson plans, including activities.

Niles, Olive Stafford & others, Vanguard and Thrust, Scott, Foresman & Co., 1967
A reading and literature anthology.

Pumphrey, Eva & Johnson, Eric, Adventure Series, Harcourt, Brace & World, Inc., 1968
A reading and literature anthology.

Robinson, Helen, Open Highways Series, Scott, Foresman & Co., 1967
A reading and literature anthology.

Smiley, Marjorie, & Goodman, Florence & others, Gateway English Series, The Macmillan Co., 1966
An English and reading anthology for the "turned-off kids."

Spiegler, Charles G. & Johnson, Helen H., Mainstream Series, Chas. E. Merrill, 1967
An anthology for the "turned-off kids.

Trout, Duane and others, Impact Series, Holt, Rinehart & Winston, 1968
An anthology series for "turned-off kids."

Woelfel, Warren, Sheldon, William & others, High Interest Series, Allyn & Bacon, 1968
An anthology series for turned-off kids.

Illustrative Reading

Louis Agassiz, Science Teacher
By: Nathaniel Shaler

(The following is an account of how Louis Agassiz trained one of his pupils to see the things that people ordinarily miss.)

When I sat me down before my tin pan, Agassiz brought me a small fish, placing it before me with the rather stern requirement that I should study it, but should on no account talk to anyone concerning it, nor read anything relating to fishes, until I had his permission to do so. To my inquiry "What shall I do?" he said in effect: "Find out what you can without damaging the specimen; when I think that you have done the work, I will question you." In the course of an hour I thought I had compassed that fish; it was rather an unsavory object, giving forth the stench of old alcohol, then loathsome to me, though in time I came to like it. Many of the scales were loosened so that they fell off. It appeared to me to be a case for a summary report, which I was anxious to make and get on to the next stage of the business. But Agassiz, though always within call, concerned himself no further with me that day, nor the next, nor for a week. At first, this neglect was distressing; but I saw that it was a game, for he was, as I discerned rather than saw, covertly watching me. So I set my wits to work upon the thing, and in the course of a hundred hours or so thought I had done much--a hundred times as much as seemed possible at the start. I got interested in finding out how the scales went in series, their shape, the form and placement of the teeth, etc., finally, I felt full of the subject and probably expressed it in my bearing; as for words about it then, there were none from my master except his cheery "Good morning." At length on the seventh day, came the question "Well?" and my disgorge of learning to him as he sat on the edge of my table puffing his cigar. At the end of the hour's telling, he swung off and away, saying, "That is not right." .... Moreover, it was clear that he was playing a game with me to find if I were capable of doing hard, continuous work without the support of a teacher, and this stimulated me to labor. I went at the task anew, discarded my first notes, and in another week of ten hours a day labor I had results which astonished myself and satisfied him.

(Taken from The Autobiography of Nathaniel Southgate Shaler, Boston: Houghton Mifflin Co., 1909, pp. 98, 99.)

Illustrative Readings (Continued)

Everything Has a Name
By: Helen Keller

The most important day I remember in all my life is the one on which my teacher, Anne Mansfield Sullivan, came to me. I am filled with wonder when I consider the immeasurable contrast between the two lives which it connects. It was the third of March, 1887, three months before I was seven years old.

On the afternoon of that eventful day, I stood on the porch, dumb, expectant. I guessed vaguely from my mother's signs and from the hurrying to and fro in the house that something unusual was about to happen, so I went to the door and waited on the steps. The afternoon sun penetrated the mass of honeysuckle that covered the porch, and fell on my upturned face. My fingers fingered almost unconsciously on the familiar leaves and blossoms which had just come forth to greet the sweet southern spring. I did not know what the future held of marvel or surprise for me. Anger and bitterness had preyed upon me continually for weeks and a deep languor had succeeded this passionate struggle.....

The morning after my teacher came she led me into her room and gave me a doll. The little blind children at the Perkins Institution had sent it and Laura Bridgman had dressed it; but I did not know this until afterward. When I had played with it a little while, Miss Sullivan slowly spelled into my hand the word "d-o-l-l." I was at once interested in this finger play and tried to imitate it. When I finally succeeded in making the letters correctly I was flushed with childish pleasure and pride. Running downstairs to my mother I held up my hands and made the letters for doll. I did not know that I was spelling a word or even that words existed; I was simply making my fingers go in monkey-like imitation. In the days that followed I learned to spell in this uncomprehending way.....

One day, while I was playing with my new doll, Miss Sullivan put my big rag doll into my lap also, spelled "d-o-l-l" and tried to help me understand that "d-o-l-l" applied to both. Earlier in the day we had had a tussle over the words 'mug' and 'water. Miss Sullivan had tried to impress it upon me that "m-u-g" is mug and "w-a-t-e-r" is water, but I persisted in confounding the two. In despair she had dropped the subject for the time, only to renew it at the first opportunity. I became impatient at her repeated attempts and seizing the new doll, I dashed it upon the floor.....

We walked down the path to the well-house, attracted by the fragrance of the honeysuckle with which it was covered. Some one was drawing water and my teacher placed my hand under the spout. As the cool stream gushed over one hand she spelled into the other the word water, first slowly, then rapidly. I stood still, my whole attention fixed upon motions of her fingers. Suddenly I felt a misty consciousness as of something forgotten--a thrill of returning thought; and somehow the mystery of language was revealed to me. I knew then that "w-a-t-e-r" meant the wonderful cool something that was flowing over my hand. That living word awakened my soul, gave it light, hope, joy, set it free! There were barriers still, it is true, but barriers that could in time be swept away.

I felt the well-house eager to learn. Everything had a name, and each name gave birth to a new thought.

(Taken from The Story of My Life, by Helen Keller, Copy., 1903, 1931, Doubleday & Co., pp. 21-24.)

Suggested Reading Materials

Many useful anthologies are available in all junior high buildings at the present time. Workshop members were reluctant to suggest a list of usable new materials, fearing that materials not listed in this guide might be considered of little use or value by many teachers. It is our desire to see that a wide variety of reading materials be made available in all language arts classes. The reading teacher-coordinator can help see that teachers share class sets of anthologies as stories are found that are suitable to the needs and interests of his students. It is not advisable to select titles at random from a list. It is necessary that the reading teacher-coordinator:

--examine the usability of any particular item, and perhaps try a sample with a few students, before selecting it as a part of the reading materials for the individual school

--contact the school librarian for use of catalogues of published materials

--observe reading programs in operation to view practicality of materials in use

--not rely solely on publishers' descriptions for evaluating use of any particular title. Examine copies available from a member of the Language Arts Steering Committee

--analyze and consider these characteristics of the students in the school:

(a) intellectual levels

(b) achievement levels

(c) interests

(d) cultural backgrounds

Some of the newer materials that have recently been published are listed below:

Allyn & Bacon, Breakthrough Series

Holt, Rinehart & Winston, Inc., Impact Series, Level I and II

Macmillan Company, Gateway Series

Charles E. Merrill Co., Merrill Mainstream

Contemporary authors writing high interest material for the reader who needs motivation. They have appeal for average ability students as well since they deal with modern society and "tell it like it is." Another common feature is a recognition of Negro and other minority group authors and their works. They are paperbacks and would be useful in quantities of 10 each or more copies per class.

Scott, Foresman Company, Open Highways
These hardbound texts in a series contain high interest stories for low

average readers. These could be used effectively with small groups in reading classes.

Webster-McGraw Hill, Reading Incentive
A very usable paperback series of stories that has appeal for slower readers. Teacher's guide describes the approximate readability level for group work.

Harper & Row, From Pilots to Plastics, From Stars to Sculptures
Two reading skills texts that follow a series for elementary students. These are sequential and build upon skills introduced in the elementary texts. These hardbound texts have many worthwhile activities practical to teach in the content fields. A good teacher resource to use with small groups or the entire class as common weaknesses are uncovered.

Shafer, Silver Burdett Company, Success in Reading
A paperback series of skill texts for average and above readers. Good illustrative materials and effective exercises can be found for advanced skills.

The Macmillan Company, Advanced Skills in Reading, Books I and II
These hardbound texts offer a solid base for developmental reading. The texts are well organized, sequential and provide many opportunities for the average student to reinforce skills previously introduced.

Scott, Foresman Company, Galaxy Series
This is another series designed to provide developmental skills for average readers. It has much color and eye appeal as well as interesting skills exercises.

For Teacher Reference

The Bobbs-Merrill Company, Teaching Reading in High School by Robert Karlin
Even though the title suggests high school use, this text offers many practical activities and techniques for improving and extending reading skills. Particular activities for teaching reading in the content fields are explained and demonstrated.

American Book Company, Reading Book I and II
These are good teacher resources for skills practice of interpretive reading, organizing and reference skills. This is not suggested for student use, however.

Reading Lab Materials (Incomplete listing)

Be a Better Reader, Nila B. Smith, Prentice-Hall Third Edition
Books A, B, and C are written specifically for remedial students. Books I through VI are developmental in organization and content.

Scott Foresman Company, Tactics in Reading
Available in kit or workbook form, these books offer valuable activities and exercises for skills development when working with small groups.

The Macmillan Company. Reading Program. Chicago.
Another good source of comprehensive activities and suggestions for group work within the reading class.

Other Printed Materials

- Anthologies
- Short Stories
- Novels
- Skill development workbooks
- Reference books
- Almanac
- Skill Kits
- Magazines
- Newspapers
- Paperbacks
- Mail order catalogues
- Job catalogues
  - Auto mechanics
  - Electrician
  - Machinists
  - Etc.
- Utilities statement
- File of current advertising sheets
- Information about furniture care and repairs
- Credit buying
- Auto upkeep information
- Calendars
- Vacation planning information
- Hobby - purchases, upkeep
- Ballot sheets
- File of current slogans
- Apprentice tests
- Signs most commonly used
- Trade marks
- Picture books
- Letters and postcards
- Speedometers
- Scales
- Magazines
- Coupons for premiums
- Mottoes, Maxims
- Newspapers
- Schedules and timetables
- Receipts
- Games and their brochures
- Government bulletins
- Statistic reports (census)
- Codes
- Descriptions (job, processes)
- Summaries
- Card Catalogues
- Pamphlets
  - Political
  - Vocational
  - Guidance
  - Drivers manual
  - Etc.
- Recreational facilities
- Labels from grocery commodities
- Labels from types of materials
- Labels from furniture
- Leases
- Mortgages
- Budget planning material
- Menus
- Information about checking accounts
- Information about saving accounts
- Home project building directions
- Information about appliance care and repairs
- Information about clothing care
- Auto purchase contract
- Work orders - such as might be used on the job
- Maps - all kinds
- Voters pamphlets
- Cereal boxes
- Civil Service tests
- Variety of application sheets (employment, licenses, permits)
- Clock faces
- Money:coins and bills
- Comic books
- Compasses
- Dials - telephone, radio
- Tickets
- Printed cards
- Music: rests, time, signature
- Manufacturer guarantees
- Charts (weather - tax, etc.)
- Thermometers
- Constitutions (clubs, state, Federal, etc.)
- Regulations (civic, club, school, etc.)
- Graphs
- Minutes (club, political, etc.)
- Reader's Guide

Mechanical Devices

Projected Reading
- Controlled reader
- Craig reader

Tachistoscope
- Tach-o-Flasher
- Flash-X

Pacers
- Shadow Scope
- Ratcometer

Tape Devices
- Language Master
- Tape Recorder

A-V Materials

Transparencies
Films
Film strips
Tapes
Recordings
Pictures

RECOMMENDED TEXTBOOKS AND MATERIALS

Preface to Textbook Recommendations

No textbook is a program. No teacher should regard a textbook as a program. Rather than a dictating, limiting force which determines a curriculum, a textbook should be one source among many from which a teacher may draw to construct a carefully planned program. Teachers have an obligation to be familiar with several textbooks and their teacher's guides.

It is relevant to the junior high language arts textbook recommendations to know that NCTE recently passed resolutions which state:

> Resolved, That the National Council of Teachers of English commend those states and school districts which do not require the use of the same text in all classrooms and which have established flexible procedures for textbook adoption. Be it further
>
> Resolved, That the National Council of Teachers of English express hereby its great concern over practices which require states or school districts to select texts from a relatively small number listed by the board or commission, or which require all students, regardless of their abilities and interests, to use the same text.

In line with the new national trend, the new District 4J purchasing policies open the door for greater individual freedom in the selection of texts and the inclusion of a greater variety of material in the classroom. With your principal's approval you may purchase any desired quantity of print or non-print materials that appear in the wide range of recommended lists on page five of the Instructional Materials Guide available in your principal's office. If an item which you would like to purchase does not appear in those lists, you may use the "Building Use Only" form. This form allows you to purchase your desired quantity of materials as long as they meet the following criteria:

1. Consistent with District's philosophy and objectives.
2. Suitable to the maturity level of the students involved.
3. Applicable to the course objectives.
4. Relevant to the individual student's needs and interests as well as to the particular school and class environment.

5. Suitable to the reading level of the students.
6. Representative of the most recent scholarship in the particular subject fields.

Of course the principal must also approve your request, which is subject to the vagaries of monetary supply.

While these new policies give teachers far more freedom than we previously enjoyed, it also imposes great responsibility. All teachers share an obligation to take great care when they choose works outside the recommended lists. One teacher's irresponsible use of our new powers could severely restrict the freedom of us all.

Because the Summer Workshop was a small group and our tasks were great, our textbook recommendations should in no sense be considered restrictive. We surely missed some gems. New exciting books are being published every day, and it is the responsibility of every teacher to be aware of them. The machinery is there to order the books you want and need. Use it.

Literature Book Recommendations*

Harcourt, Brace and World, Inc., Adventures in Literature Series, (Adventures for Readers: Book One, Adventures for Readers: Book Two, Adventures in Reading), New York, 1968. Published for grades 7, 8 and 9 respectively. This series, like the Holt and McGraw-Hill series, uses the humanities approach to literature, but is not quite as well done. Although the fine arts plates are appealing, the visuals in the remaining portion of the texts have been sacrificed. Some improvement in literary selections over the last edition has been made, but not enough to warrant new copies if the older edition is still usable.

Holt, Rinehart and Winston, Inc., Oregon Curriculum Series, Literature I and Literature II, New York, 1968. Published for grades 7 and 8 respectively; grade 9 is expected in the tall of 1969. This series is superior to all other hardback anthologies of literature in utilization of the inductive (inquiry) approach, choice of quality literature, and use of fine art prints. The teacher's explication speaks for itself; many teachers have been using it successfully for years in the pilot project for the Oregon Curriculum Center. This series is most suitable for average and above readers, but its literature selections will motivate less able readers to make a valiant attempt to read it.

Holt, Rinehart and Winston, Inc., Holt's Impact, Level I, (4 titles), New York, 1968. Published for grades 7 through 9. This series o four books provides high interest-low ability reading. The visuals are interesting and the literature selections appealing to students. Much of the material is contemporary. The teacher's guide is quite helpful.

McGraw-Hill Book Company, Webster Division, Themes and Writers Series, (Focus: Themes in Literature, Perception: Themes in Literature, Insight: Themes in Literature), St. Louis, 1967 - 69. Published for grades 7, 8 and 9 respectively. The editor of this series is also the author of Books and the Teenage Reader. The selections in all three books are grouped around themes which were chosen for their appeal to young people. Strong points in the series are the "gallery" of fine art with each thematic unit, the vocabulary program used throughout, and the attempt on all three levels to deal with implications of the literary selections.

Scott, Foresman, America Reads Series, (Projection in Literature, Counterpoint in Literature, Outlooks Through Literature), Glenview, Illinois,1967-68.

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*Note: Although these anthologies are recommended, they are in no way meant to be restrictive in allowing teachers to make their own selections for class use. In fact, the committee wishes to stress the following:

1. Greater use of paperbacks because they
   - -are more appealing to students
   - -allow for greater flexibility
   - -provide a wider choice of titles
   - -are less expensive
2. Personal evaluation of any book before ordering it (don't ever take anyone else's word for it!)

Published for grades 7, 8 and 9 respectively. Besides a good selection of literature, this series has several outstanding points: highly appealing visuals; a handbook of literary terms located at the back of each book; a composition guide which relates the teaching of writing to literature; and a well-designed teacher's guide.

Language-Rhetoric Textbook Recommendations*

(It should be noted that all publishers are moving to a transformational approach; just how fast is the only difference.)

Ginn and Company, English Composition and Grammar, Boston, 1968. Published for grades 7-12. This book is divided into three sections: composition, grammar, and a handbook on the process and tools of composition.

The grammar section is quite short but difficult and definitely transformational. May be the most concise presentation about grammatical structure. Uses delightful sentences for analysis. May be quite difficult for average or below average students but stimulating for bright students. This difficulty might be overcome if the book were not assigned at grade level. The handbook section tends to be prescriptive.

The greater part of this text is devoted to a sequential, cummulative, and non-repetitive program in composition. Twenty-one of its thirty-three lessons are divided into seven units, each of which culminates with the assigning of a composition based on skills developed during each unit.

Holt, Rinehart and Winston, Inc., Language/Rhetoric I and Language/Rhetoric II: The Oregon Curriculum Series, New York, 1968. These books are for grades 7 and 8 respectively; the ninth grade book is due out in August, 1969.

These books are probably more inductive in approach than any other textbook examined (although once material is written down in a text, it cannot be considered completely inductive.) The material also has a built in spiral so that concepts can be added and expanded at succeeding levels. The approach to usage is definitely descriptive. The grammar is paced more slowly than Ginn's. Because of the emphasis on process rather than on memorization of definitions, this series is apt to succeed with all but remedial students. Holt has recently published a self-instruction manual for teachers and a catch-up self-instruction manual for students designed especially for students who have missed the first part of the series.

In reviewing the extensive materials available in the area of composition, the committee was especially impressed with the Rhetoric program of the Oregon Curriculum for two reasons: 1) its departure from the traditional approach to composition, 2) it utilization of the inquiry method.

In most texts, composition is approached as the study of specific categories of writing, repeated but expanded at each grade level. This approach examines segments of the writing act--the topic sentence, paragraph development, organizing details, coherence in paragraphs, etc. The Oregon Curriculum treats the writing act as composed of three dimensions: substance, structure and style.

Substance is the exploration for facts and ideas which make up the "raw content" for the act of communication. Structure deals with the organization and development of the "raw content," and style with the refinement of words and sentences in order to create the desired effect. The Oregon Curriculum carries this one step further by linking these dimensions to the overall notion of purpose and audience. All activities are constructed with the idea

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*These books are listed alphabetically, not in order of preference.

of the three fundamentals behind all communication--to inform, to entertain, to persuade--and of an audience besides the teacher.

The Oregon Curriculum also rejects the idea of treating rhetoric as the study of the four forms of discourse: description, narration, exposition, and argumentation. Their rationale is that once a speaker or writer has set his purpose, he may choose one or any combination of the four forms to achieve his purpose. Novels, for example, are a mixture of narrative and descriptive prose which would be difficult and senseless to separate. Narrative prose is studied from the point of view of purpose. Narratives that inform versus those that entertain are quite different in substance, structure and style.

The Oregon program is sequential. Seventh grade concentrates on the dimension of substance--gathering facts, ideas, experiences, feelings and putting these down on paper. The activities include writing a journal, making observations, sharpening the senses, developing characterization. The program's goal is to get students started putting "black on white."

The eighth grade program introduces inductively the ideas of purpose and audience and the key terms of substance, structure and style. Students have introductory experiences writing for all three purposes. A more extensive way of writing for these purposes is taken up in high school.

The ninth grade course of study, which will be available for classroom use in mid-September, concentrates on the concept of structure.

One of the greatest strengths of the program is its effort to approach learning as an inquiry. All the activities and discussions are structured to draw from the student's background and develop his potential.

In our judgment, the Oregon Curriculum is a superior program. We recommend using it as a basis for composition study with the intention that other sources would be used to supplement the program.

Laidlaw Brothers, New Approaches to Language and Composition, River Forrest, Illinois, 1969. Presently available for grades 7 and 8. Grades 9, 10, 11 and 12 are in process, with grades 9 and 10 scheduled for delivery by December, 1969.

These books offer a wealth of material, much more than any teacher should ever attempt to teach in one year. Covers almost every aspect of linguistic study. Uses an inductive, eclectic approach, which to Laidlaw means that they use traditional terms, and sometimes a functional explanation to lead students to understand transformational grammar. Such an approach may be unnecessary in some instances and clumsy in others.. This book, though a good reference, may tell students more than they want to know. The book includes few tree diagrams, and those that are used are for explanation, not for student exercise. Teacher's edition has a large lesson-by-lesson in-service program.

The authors have made a conscious attempt to connect the study of the structure of language to the art of writing. The authors take the premise that our writing is a process of building, combining, deleting, rearranging words in sentences and sentences into paragraphs and that this process is really a repetition of the study of how language operates. Field studies suggest a high degree of carry-over from the linguistics program. Practical examples of well-known writers illustrating practical situations are included.

NOT RECOMMENDED

Harcourt, Brace and World, Inc., The Roberts English Series, New York, 1967. Published for grades one through nine. This series assumes that by the seventh grade a student has already had six years of transformational grammar. Completely prescriptive all the way through. The attempt to integrate literature selections, writing exercises, and grammar is unnatural, fragmented, and contrived. In managing to get this series out before any other publisher, Harcourt sacrificed accuracy.

READING TEXTBOOK RECOMMENDATIONS*

*See end of Reading Section.

RESOURCES AND MATERIALS

Many good materials are being used in language arts classes in District 4J. The following inventory lists available materials that you might want to consider for use in your classes.

7th GRADE PRINT LANGUAGE ARTS MATERIALS

Title	Author or Publisher
ALEUTIAN BOY (Author now lives here locally)	Ethel Oliver
THE ADVENTURES OF TOM SAWYER (in Hidden Treasures in Literature, Book I)	Mark Twain
ACHIEVING READING SKILLS	
ADVENTURE BOUND	
ADVENTURES FOR READERS	
ADVENTURES FOR YOU	
ADVENTURES IN READING	
ANIMAL FARM	
AT YOUR OWN RISK	
BASIC READING	
BASIC SPELLING GOALS, Book 7	
BASIC STUDY SKILLS	
BE A BETTER READER	
BEST TELEVISION PLAYS	Prentice-Hall
THE BIG WAVE	
CALL IT COURAGE	
CAPTAINS COURAGEOUS	
CONTROLLED READING STUDY GUIDE, F	
THE DEEP-SEA ADVENTURE SERIES	
EDGE OF AWARENESS	Harr Wagner-Field Education
THE ENGLISH LANGUAGE, Book 7	
FAMOUS AMERICAN SPEECHES	
GATEWAY ENGLISH (Two Roads to Greatness, etc.)	Macmillan
HOW TO IMPROVE YOUR READING	
ISLAND OF THE BLUE DOLPHIN	
I'VE GOT A NAME, CITIES,	
KNOW YOUR WORLD	Holt, Rinehart & Winston
LIGHT IN THE FOREST (in Prose and Poetry for Enjoyment)	
LISTEN AND READ	
LITTLE BRITCHES	
THE LONER	
MCCALL-CRABB STANDARD TEST LESSONS	Teachers' College Press
THE MORGAN BAY MYSTERIES	Harr Wagner-Field Education
NEW HORIZONS IN READING AND LITERATURE	Brewton
NEW TRAILS	
OLD MALI AND THE BOY	
OLD YELLER	
OPEN HIGHWAYS	
OREGON CURRICULUM: (Literature I & Language Rhetoric I)	Scott Foresman Holt, Rinehart
OUTLAW RED	
THE OUTSIDERS	Hinton
PEPPERFOOT OF THURSDAY MARKET (in Reading Literature, BookI)	
POEMS TO SOLVE (Mae Swenson)	Charles Scribners & Sons, Paperback

THE PUSHCART WAR	Merrill
RAMBLERS, GAMBLERS, & LOVERS	McGraw-Hill, Paperback
SCHOLASTIC PAPERBACK SETS	Scholastic
SCOPE	Scholastic
SCHOLASTIC READING UNITS: Courage, Animals, Adventure, The Family & Small World	
SRA READING LABS -- Elem. & Secondary Ed.	Science Research Assoc.
SRA COMPOSITION	Science Research Assoc.
SRA SPELLING WORD POWER LAB., IIa	Science Research Assoc.
SHORT STORIES--Paperback	
SHORT STORIES: "Flowers for Algernon," The Scarlet Ibis," "Antaeus," "After You, My Dear Alphonse," "Arrangements in Black & White, " "The Test," "To Build a Fire"	
SKIMMING & SCANNING	
STEP UP YOUR READING POWER	
STORIES FOR TEENAGERS SERIES	
SUCCESS IN READING, #1-4	Silver Burdett
SUCCESS WITH WORDS	
READER'S DIGEST	
READING FOR SPEED & BETTER GRADES	
READING LITERATURE, I	
THE READING-MOTIVATED SERIES	Harr Wagner-Field, Ed.
READ MAGAZINE	
THE RED PONY	
REGISTER GUARD and other newspapers and popular magazines	
TACHIST-O-FILM PROGRAM	
TACTICS IN READING	EDL
TEEN-AGE TALES, BOOKS 1 & 2	
URBAN WORLD	A.E.P.
USAGE MANUAL FROM PROJECT ENGLISH	
WHO AM I?	Holt
WORDS TO THE WISE	
WORLDS OF ADVENTURE	
THE YEARLING	
READING FOR MEANING, 4-9	

8th GRADE PRINT LANGUAGE ARTS MATERIALS

Title	Author
ABE LINCOLN IN ILLINOIS - (Play)	Sherwood
ACROSS FIVE APRILS	Hunt
ADVENTURES FOR READERS, Book 2	
ALL AROUND AMERICA THROUGH LITERATURE	
AMERICAN OBSERVER	
AMERICAN SHORT STORIES (Supl. Adoption)	Globe Pub., Sterner
AMOS FORTUNE, FREE MAN (Supl. Adoption)	Yates
APRIL MORNING (Supl. Adoption)	Fast
BASIC GOALS IN SPELLING	
THE CALL OF THE WILD	Jack London
A CHRISTMAS CAROL (in ALL AROUND AMERICA)	
DIARY OF ANNE FRANK - (Play)	
THE ENGLISH LANGUAGE	

ENGLISH 2600

FIFTEEN AMERICAN ONE-ACT PLAYS (Supl. Adoption)	Kozelka
IMMORTAL POEMS	
IMMORTAL POEMS OF THE ENGLISH LANGUAGE (Supl. Adoption)	Williams, ed.
JOHNNY TREMAIN	
JOURNEYS INTO AMERICA	
JUNIOR REVIEW	
THE LIGHT IN THE FOREST (Supl. Adoption)	Richter
THE MANY FACES OF THE CIVIL WAR (Supl. Adoption)	Werstein
OLD YELLER	
ON TO OREGON (Supl. Adoption)	Morrow
OREGON CURRICULUM: (Language Rhetoric I & Literature II)	Holt, Rinehart
THE OTHER AMERICA (Supl. Adoption)	Harrington
THE PEARL	Steinbeck
POETRY USA	
PRACTICAL ENGLISH (Published by Scholastic Magazine)	
RADIO PLAYS FOR YOUNG PEOPLE (Supl. Adoption)	Hackett
RASCAL	North
READERS' DIGEST	
READ MAGAZINE	
REFLECTIONS ON THE GIFT OF A WATERMELON PICKLE	Scott Foresman
SCHOLASTIC UNITS (Courage, Frontiers), SCOPE	Scholastic
SRA READING LABORATORY III	Science Research Assoc.
SRA SPELLING LABORATORY IIIb	Science Research Assoc.
SHORT STORIES: "The Lottery," "The Old Man at the Bridge," "Occurence at Owl Creek Bridge," "A Christmas Memory," "Love Letters of Smith"	
STOP, LOOK AND WRITE	
STORY POEMS	Untermeyer, ed
SUCCESS IN READING, #3, 4 & 5	
SHANE	
TRIFLES--a play (Supl. Adoption)	Glaspell
THE WORLD OF POETRY (Supl. Adoption)	Globe Pub.
THE DAY LINCOLN WAS SHOT	

9th GRADE PRINT LANGUAGE ARTS MATERIALS

ADVENTURES IN READING	
THE ADVENTURES OF THE SPECKLED BAND AND OTHER STORIES OF SHERLOCK HOLMES	Paperback
ANIMAL FARM	
CAPTAINS COURAGEOUS	Paperback
COLLECTION OF SHORT STORIES	Paperback
CURRENTS IN POETRY	
DAVID COPPERFIELD	Dickens
ENGLISH GRAMMAR & COMPOSITION	
EXPLORING THE FILM	
THE FALL OF THE HOUSE OF USHER	Paperback
FIFTY GREAT AMERICAN SHORT STORIES	Paperback
FOUR NOVELS FOR ADVENTURE	
THE GOOD EARTH	
GREAT EXPECTATIONS	Paperback
GREAT SCIENCE FICTION STORIES	Paperback
GREAT TALES OF ACTION & ADVENTURE	Paperback

GUIDE TO MODERN ENGLISH	Corbin
HAWTHORNE'S SHORT STORIES	Paperback
THE HIDDEN PERSUADERS	
HUCKLEBERRY FINN	Mark Twain
IMMORTAL POEMS	Paperback
INTRODUCTION TO THE POEM	
LEGENDS OF KING ARTHUR	
LIGHT IN THE FOREST	
LITERARY CAVALCADE	Magazine
LOST HORIZON	
PLAY: LOST IN THE STARS based on CRY, THE BELOVED COUNTRY	
THE MERCHANT OF VENICE	
THE MOST DANGEROUS GAME	Paperback
THE MYSTERIOUS STRANGER AND OTHER STORIES	Paperback
O. HENRY STORIES	Paperback
OLD MALI AND THE BOY	
OLD MAN AND THE SEA	Paperback
THE OPEN BOAT	Mimeographed
THE OUTCASTS OF POKER FLAT	Paperback
THE PEARL	
POCKETBOOK OF SHORT STORIES	
THE POETRY OF ROCK	Paperback
PRACTICAL ENGLISH	
PROJECT ENGLISH SHORT STORIES	
PROSE AND POETRY FOR ENJOYMENT	
READER'S DIGEST AND ADVANCED SKILL BUILDERS, I, II, III, & IV	
ROAD ROCKET	Paperback
ROMEO AND JULIET (Perma-Bound or in Adventures in Reading, Blue Ed.)	Shakespeare
ROUGHING IT	
SCHOLASTIC MAGAZINE	Scholastic
SCOPE	Scholastic
SCHOLASTIC KIT ON MIRRORS	Scholastic
SHANE	
SHORT STORIES: "The Children's Story," "The Silver Butterfly," "The Monkey's Paw," "Cast of Amontillado," "God Sees the Truth But Waits," "Haircut"	
(A) THE SINGLE PEBBLE	
STORIES FROM THE TWILIGHT ZONE	Paperback
STORIES OF THE NORTH	Paperback
STORIES SELECTED FROM THE UNEXPECTED	Paperback
STORY POEMS	Paperback
STREET ROD	Paperback
STUDENT WEEKLY	
SUCCESS IN READING	Silver Burdett
TACTICS	Scott Foresman
THE TAMING OF THE SHREW	
TEN TOP STORIES	Paperback
TWENTY, GRAND, GREAT AMERICAN SHORT STORIES	Paperback
WESTSIDE STORY	
A WORLD TO DISCOVER	
WORLDS TO EXPLORE	
THE YELLOW SUBMARINE	Paperback

REFERENCES FOR ALL LEVELS

Title	Author or Source
AN ANTHOLOGY FOR YOUNG WRITERS, Meredith, Robert C.	National Textbook Co.
BE A BETTER READER SERIES, Nila Banton Smith	Prentice Hall
CLASSROOM PRACTICES IN TEACHING ENGLISH, 1967-1968 The fifth report of the NCTE committee on promising practices.	
COMPOSITION: MODELS AND EXERCISES	Harcourt, Brace & World
ENGLISH 7, 8, 9, COMPOSITION & GRAMMAR, General Editor: Wm. W. West (Overheads for each section)	Ginn & Co.
ENGLISH TODAY & TOMORROW, Guth, Hans P.	Prentice Hall
THE EXCITEMENT OF WRITING, A. B. Class, Hardbound 138 pp. $2.25	NCTE #22406
EXPLORING THE FILM, William Kuhns & Robert Stanley	Geo. A. Plaum Pub., Co. Inc.
HOLT, RINEHART DICTIONARY	
HOOKED ON BOOKS: PROGRAM & PROOF, Fader, Daniel N. & McNeil, Elton B.	Berkley Medallion Book
HOW THE NEW ENGLISH WILL HELP YOUR CHILD, Shugrue, Michael	Family Life Library, Assoc. Press, .75¢
IDEAS FOR TEACHING ENGLISH GRADES 7-8-9 (Teacher's Reference Book)	NCTE, 1966 Ruth Reeves, Ed.
IMPRESSIONS IN ASPHALT, Sheffey & Collier	Scribner
IMPROVING ENGLISH COMPOSITION, edited Arno, Jewett, Bish An NEA - Dean Langmuir Production, Paperback, $1.50	NCTE #31101
THE INDUCTIVE TEACHING OF ENGLISH - Reprint	The English Journal, Feb. 196(
MAINSTREAM SERIES IN READING	Chas. Merrill Pub. Co.
READING INCENTIVE SERIES	McGraw-Hill-Webster Division
*SCHOOLS WITHOUT FAILURE, Glasser, William	Harper & Row, 1969
A SUMMER PROGRAM STRESSING LOGIC AND RHETORIC, Grasser, Elsa R., Director of Project Baltimore Public School	NEA Comp. Center
*TEACHING AS A SUBVERSIVE ACTIVITY, Postman, Weingartner	Delacorte Press, $5.95
THORNDIKE-BARNHART JR. DICTIONARY	
VANGUARD	Scott, Foresman
VOICES: An anthology of poems and pictures, Paperback	Rand McNally Pub. Geoffrey Summerfield, Ed.
WEBSTER COLLEGIATE DICTIONARY	
WEBSTER'S NEW WORLD DICTIONARY	
WRITING IN ACTION (Work test for young writers) Meredith, Robert C.	National Textbook Co.

* Every teacher should read this book.

STATEMENT OF PHILOSOPHY REGARDING THE USE OF FILM*

This is an age of image-bombardment--a "visual" age where advertisements, pictorial magazines, television, movies, and other visuals confront us daily. It is a "sound" age, where the noise of traffic, radios, television sets, record players, and other sound-makers make the environment throb with electronic encroachment. Satchel Paige once said, "Don't look back. Something may be gaining on you." Today, we can say, "Don't look now. You might be overwhelmed." Yet it is a problem and a commitment for teachers, insofar as they are able, to help students to understand and to cope with this complex environment. Exclusive emphasis on print and personality, while ignoring other media that students will be encountering throughout their lives, is intellectual myopia, if not stuffy prejudice that rejects important segments of our time, while avoiding a recognition of the power of media to shape perception and behavior. Print is certainly a part of today's scene, a major part, but it is scarcely the only medium that merits intelligent consideration by English teachers. We cannot escape the language of images or the need to understand and to come to terms with that language. Disregarding the dimensions and perspectives that various media can add to the study of English is unfortunate for the students, even though it might provide a secure and inflexible frame of reference for some teacher.

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*Taken from Film Study and the English Teacher, by David A. Sohn, Indiana University Audio-Visual Center, 1968.

NON-GRADED NON-PRINT MATERIALS (despite the two negatives, this is a very positive section)

FILMS

The following films are all interesting films that can be used for a variety of purposes in the English classroom.

This list of films was hard to come by, for many people are reluctant to tell other people about their favorite films. They are afraid that other teachers might use the films indiscriminately and thereby lessen the impact of the film when it reaches their classroom. Building wide coordination of film use would alleviate this problem to some extent, and we urge all buildings to adopt this safeguard.

Films Available from IED

*Pigs FB9975
*The Cow FA 904A
*The Neighboring Shore FB9404
*Rainshower FB9446
*The Pond FA 5849
*Glass FA5489
*Clay or the Origin of the Species FA 9374
*Leaf FA 990a
*Street to the World FB 5471
Occurrence at Owl Creek Bridge FB 254B
*Language of the Mute Swan FB 9458
*Cattleman: a Rancher's Story FB6801
*Desert FB376
Red Balloon (As of this printing it has not been given a catalogue number.)
Sorcerer's Apprentice FB 7050
Dream of Wild Horses FA 285 B
Hailstones and Halibut Bones FA 6643
*Four Artists Paint a Tree FB 9569
*The Desert Community FB 9076
Autumn Color FA 6962
Autumn Pastoral FA 8996
Time of the Horn FA 9387
Waters of Yosemite FA 9568
Pacific 231 FA 0263
Hunter and the Forest FA 600
Sea Fever FA 9384
Fiddle De Dee FA 6862
Daily Life of the Bozo People FB 382a
*Building a Boat on the Niger FA 376A

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*Annotated on pages 131, 132, 133.

Note: the symbol FA preceeding a film number means that it is a short film usually less than ten minutes long. FB designates a longer film.

*Onion Farming
*Hunting Wild Doves
*River People of Mali
*Herding Cattle on the Niger
African Village Life Series

Films Available from Other Sources

*Animal Farm Contemporary Films
*Neighbors Canadian Film Board
Cattle Ranch Canadian Film Board
Corral Canadian Film Board
Why Man Creates Kaiser Aluminum Company
*The String Bean McGraw Hill
*The Weapons of Gordon Parks McGraw Hill
*Flavio McGraw Hill

Film Sources

Brandon Films
see Western Cinema Guild

Films Incorporated
2129 Broadway
Portland, Oregon 97232

Ideal Pictures
234 E. 12th Avenue
Portland, Oregon 97214

Oregon Education Association
1530 S. W. Taylor
Portland, Oregon 97205

Oregon State Film Library
Coliseum 131
Corvallis, Oregon 97331

Universal Films
5023 N. E. Sandy Blvd.
Portland, Oregon 97213

Western Cinema Guild
381 Bush Street
San Francisco, California 94104

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*Annotated on page 131, 132, 133

Annotations of Selected Films

The Neighboring Shore

A visualization of a poem by Walt Whitman. The theme concerns what will live on after man dies.

The Cow

A non-verbal film that consists of carefully edited sequences of cows performing various functions. Don't worry, they leave some functions out. Good for teaching the non-verbal nature of film, editing, point of view and the vulgarness of gum chewing.

Glass

Most of the film shows glass being blown by skilled craftsmen accompanied by a delightful musical score. There are also some shots of wine bottles being produced on a production line juxtaposed. The conflict between the individual as a creator and our mass produced society is readily apparent.

Daily Life of the Bozo People
Building a Boat on the Niger
Onion Farming
Hunting Wild Doves
River People of Mali
Herding Cattle on the Niger

All of these films have no narration. For starting open ended discussions they are suberb. They also are interesting as films. They emphasize the non-verbal nature of films and are beautifully edited. They are also useful in combating creeping ethnocentrism. If semi-naked women embarrass you, preview the film before you order it. Not all of the films contain such shots, but some do.

Cattleman: A Rancher's Story

A superb film that deals with the conflict between human values and business expediency. While building to a lump-in-the-throat climax it uses much non-verbal communication, interesting points of view and a good deal of the subjective camera technique.

The Pond

This film is primarily useful as an example of how narration can devastate the non-verbal impact of the film. Show it first without sound, and then again with sound. Every student will probably agree that a cliché-ridden narration is a hindrance to any film.

The Desert

While this film is primarily useful as a science film, its strong emphasis on survival could make it useful in correlation with the study of literature having the same theme. The photography is beautiful.

The Desert Community

Again, this is primarily a science film, but at its conclusion it asks the question, "How will man's tampering alter the desert environment?" The film could be very useful as a take off for a writing assignment.

Street to the World

This film, which explores the contrast between a small boy's own limited environment and the larger world that he perceives down at the water front, is excellent for a film study unit. The work is imaginative and points up such essentials in the grammar of a film as framing, panning, shot angles, dissolves, fade outs and zooming.

Clay or the Origin of the Species

This film is very heavily used, so don't count on giving your students their first exposure to it. It is composed of sequences in which a clay lump is animated. The lump takes on many forms that very roughly parallel the evolutionary process. It is great for stimulating all types of activities. Although the film is humorous, it is also meaty.

Four Artists Paint a Tree

This is not a typical Walt Disney production. It shows how four artists, who happen to be on Disney's staff, paint the same tree. The results are startling and vividly show that in creative ventures, there are no right answers. Be yourself.

Hailstones and Halibut Bones

Although this film was designed for use in elementary classrooms, you may find it useful in your own curriculum. It portrays colors in verbal and visual images, and is quite imaginatively done.

The Language of the Mute Swan

A science film on non-verbal communication, it is also applicable to the English curriculum. It shows how swans communicate even though they have no vocal apparatus. Liberally sprinkled throughout the film are quotations from Moliere and Hans Christian Andersen.

The Leaf

This film follows a leaf that is blown from a tree on its journey to its final resting place. Shot in the Canadian Rockies, this film is marvelously scenic. The editing is skillful and gives the illusion that Odysseus had nothing on this leaf. As a symbol hunting exercise, this film could be superb.

Rainshower

A summer downpour is filmed as it effects the countryside and then the city. The contrast is very apparent and could be used as a writing assignment. The film has no narration and appeals to the viewer as well as his intellect.

Pigs

The pigs living in a pen surrounded by lush green countryside are photographed intimately if not lovingly. A thoroughly involving visual experience, this film shows the power of the camera to interpret and distort experience. All of the old tired cliches about pigs will come roaring through your mind as you watch it. A must.

Neighbors

This film depicts the symbolic and ironic way in which the struggle of two neighbors over a flower can destroy the flower itself. The short story "The Interlopers" correlates beautifully.

The String Bean

An elderly apartment dweller in Paris plants and nurtures a string bean. The loving care she give the plant illustrates the human need for purpose in life.

The Weapons of Gordon Parks

Parks, a Negro photographer and writer, tells how he has found the camera and the typewriter to be his most effective tools in defining his own blackness, and the Black experience in America.

Flavio

This is the story of a young Brazilian boy who is suffering from malnutrition in a city slum. He attempts to care for his brothers and sisters while his parents work. This film goes nicely with the Weapons of Gordon Parks.

33 1/3's:

Alice's Restaurant - Arlo Guthrie
StrangeDays - The Doors
Wednesday Morning Three A.M. - Simon & Garfunkel
Parsely, Sage, Rosemary and Thyme - Simon & Garfunkel
Sound of Silence - Simon & Garfunkel
Bookends - Simon and Garfunkel
Days of Future Passed - Moody Blues
The Mamas and the Papas - The Mamas and the Papas
The Beatles - The Beatles
Revolver - The Beatles
Magical Mystery Tour - The Beatles
Sergeant Pepper's Lonely Hearts Club Band - The Beatles
Bringin' It All Back Home - Bobby Dylan
The Times They Are A'Changin' - Bobby Dylan
Gifts From A Flower Garden - Donovan
The Yard Went On Forever - Richard Harris
McArthur Park - Richard Harris
Shine on Brightly - Procol Harem
Crown of Creation - Jefferson Airplane
Ballad Record: Barre Toelken: Oregon Curriculum - Holt, Rinehart and Winston

45's:

"Lather" - Jefferson Airplane
"Sky Pilot" - Eric Burden and The Animals
"Small Circle of Friends" - Phil Ochs
"Hey Mr. Tambourine Man"- The Byrds
"Suzanne" - Noel Harrison
"Hey Jube" The Beatles

GADGETS

Teletrainer Phones - can be used with creative dramatics and role playing, even for areas such as usage. A great device for producing the play Sorry, Wrong Number.

Dry Mount Press - can be used in making colored transparencies which might be shown in sequence to accompany a tape recording of a student's poems.

Listening Posts - effectively used for slower or less able readers to aid in developing reading skills, as well as to provide an opportunity for all students to share literature and alleviate the frustration factor for the low reader.